

ON FREE PUBLIC VIEW
FROM 9 A. M. UNTIL 6 P. M.

1920
Jan. 14
NeAmE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, JANUARY 9th, 1920

AND CONTINUING UNTIL THE DAY OF THE SALE

HIGHLY VALUABLE PAINTINGS

OF STERLING ARTISTIC DISTINCTION

BELONGING TO PRIVATE COLLECTORS AND TO
SEVERAL ESTATES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE HOTEL PLAZA

FIFTH AVENUE, 58th TO 59th STREET

L. 79847

ON WEDNESDAY AND THURSDAY EVENINGS

JANUARY 14th AND 15th, 1920

BEGINNING PROMPTLY AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF HIGHLY IMPORTANT
OLD AND MODERN PAINTINGS
OF STERLING ARTISTIC DISTINCTION

BELONGING TO
MR. ARTHUR B. EMMONS, NEWPORT

TO THE ESTATE OF THE LATE
THATCHER M. ADAMS, NEW YORK

TO THE PRIVATE COLLECTOR
MR. JOSEPH F. FLANAGAN, BOSTON

COLLECTIONS OF THE LATE
MR. HENRY SAYLES AND MR. HARRIS B. DICK
BOSTON NEW YORK

AND OTHER ESTATES AND PRIVATE OWNERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF
THE HOTEL PLAZA
ON THE EVENINGS HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1920



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE IN THE GRAND BALLROOM OF THE PLAZA
VALUABLE PAINTINGS

Evenings of Wednesday and Thursday
January 14 and 15, 1920

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name

Address in Full

Amount of Deposit

FIRST EVENING'S SALE

WEDNESDAY, JANUARY 14, 1920

IN THE GRAND BALLROOM

OF THE PLAZA

BEGINNING PROMPTLY AT 8.15 O'CLOCK

WATER COLORS AND PASTELS

GEORGE HENRY BOUGHTON, N.A., R.A.

AMERICAN: 1834—1905

1—*RIP VAN WINKLE*

(Water Color)

Height, 13¾ inches; width, 9¾ inches

RIP after his sleep, with long white hair and beard, clothing in tatters, gun-stock falling to decay. In fields on the outskirts of his village he approaches two frightened little girls who flee with their dolls to the arms of a young Dutch woman—she herself bewildered by his appearance and questionings. Pine forests and the Catskills in the background.

Signed both at lower right and lower left, G. H. BOUGHTON.

From the collection of the late H. B. DICK, New York.

LOUIS JIMENEZ

SPANISH: 1845—

2—*THE READER*

(Water Color)

Height, 13¼ inches; width, 9 inches

AN elderly and bewigged man of florid countenance is seated in a red-upholstered wooden armchair, facing the front but turned slightly, as he leans with his left elbow upon the chair-arm, reading a large book which he holds in both hands. Plum-color breeches and a pale yellow gown with brilliant floral embroideries.

Signed at the lower left, LOUIS JIMENEZ, PARIS.

From the collection of the late H. B. DICK, New York.

ALBERT HERTER

AMERICAN: 1871—

3—*CLEOPATRA*

(Water Color)

Height, 12 inches; width, 6 inches

THE Egyptian in a more or less modern presentment, holding herself with regal hauteur, is seated, entwined in gauzy garments of soft coloring, upon an exalted throne. A green asp circling her bare shoulder mounts above her red hair, and at her feet are two black cats beside a crystal sphere.

Signed at the lower left, ALBERT HERTER, '91.

From the collection of the late H. B. DICK, New York.

GEORGE HENRY BOUGHTON, N.A., R.A.

AMERICAN: 1834—1905

4—"ICHABOD PRIDED HIMSELF UPON HIS DANCING"—*Legend of Sleepy Hollow*

(Water Color)

Height, 13½ inches; length, 17 inches

"NOT a fibre about him was idle * * * you would have thought St. Vitus himself was figuring before you in person." In a grayish room of a spacious old house with plain wood floor and beamed ceiling—belike, Van Tassel's—a considerable company of young folk in Dutch Colonial costume are gathered for a dance, to the strains of a colored violinist with gleaming ivories. At the centre the black-clad Yankee school-teacher trips the light fantastic with the belle of the evening, to the disgruntlement of his florid rival, who clenches his fist behind him.

Signed at the lower right, G. H. BOUGHTON.

From the collection of the late H. B. DICK, New York.

F. HOPKINSON SMITH

AMERICAN: 1838—1915

5—*VENICE*

(Water Color)

Height, 13½ inches; length, 24¼ inches

ONE of the famous ecclesiastical buildings of the Queen of the Adriatic stands at the left, its palatial portal graced by statuary and blossoming flowers, and peopled by a varied throng. Before a neighboring palace gondolas, and back of it a campanile. Pale robin's-egg blue canal mirroring many soft hues.

Signed at the lower left, F. HOPKINSON SMITH.

From the collection of the late H. B. DICK, New York.

THOMAS MORAN, N.A.

AMERICAN: 1837—

6—*VENICE*

(Water Color)

Height, 14½ inches; length, 24 inches

THE spectator looks up the Canal San Marco and the Grand Canal, with the Prigioni, the Ducal Palace and the Campanile in soft coloring and a diffused brilliance of lighting, on the right, the Salute group in soft silhouette on the left. Before either shore, gondolas and sailing craft, with canvas of rich color.

Signed at the lower left, T. MORAN, N.A., 1889.

From the collection of the late H. B. DICK, New York.

WILLIAM T. RICHARDS

AMERICAN: 1833—1900

7—*ROCKY COAST*

(Water Color)

Height, 16 inches; length, 25 inches

AT left a deep blue sea and a flat horizon, under the darkening gray of a stormy sky. In the foreground waves breaking and rolling in white foam up a beach broken by rock shelves, and at right a great rock wall which projects tall cliffs into the sea, white spume striking high against them.

Signed at the lower left, WM. T. RICHARDS.

From the collection of the late H. B. DICK, New York.

HENDRICK DIRK KRUSEMAN VAN ELTEN, N.A.

AMERICAN: 1829—1904

8—*LANDSCAPE AND FIGURES*

(Water Color)

Height, 18½ inches; length, 30 inches

THE fall air is raw, frosty the surface of rocks and tree-trunks; low-hovering clouds seem ready rather to release snow than rain. Up a hill road on the right a farmer drives his team and laden wagon, while a wayfarer on foot holds converse with him. At left a stream and brush.

Signed at the lower right, KRUSEMAN VAN ELTEN.

From the collection of the late H. B. DICK, New York.

OIL PAINTINGS

THEODORE CEDERSTRÖM

SWEDISH: 1845—

9—*A TIGHT CORK*

(Panel)

Height, 9¼ inches; width, 7 inches

IN a bright light which shines upon a white interior wall, a rosy monk in brown habit is observed at three-quarters length, drawing the resistant cork from a bottle of wine. He wears a blue apron and bends to his work with grim purpose. Beside him a brilliant copper bowl stands upon a carved wood chair which is within his shadow.

Signed at the upper right, THE. CEDERSTRÖM, MÜNCHEN.

From the Mary J. Morgan Collection, New York, 1886; No. 46.

Property of MRS. E. W. BASS, New York.

WILLIAM BLISS BAKER

AMERICAN: 1859—1889

10—*THE WINDING STREAM: A HAZE*

Height, 9 inches; length, 12 inches

INTO the angle made by a bend in a wandering creek a point of land projects from the right, bordered by trees that are all but leafless, and low brush that shows some color above the shaded green of the grass at its foot. A haze is in the air and before the sky, back of the trees is a rough clearing, and the water surface shows various reflections.

Signed at the lower left, W. B. B. in monogram.

From the William Bliss Baker Sale.

Property of MRS. E. W. BASS, New York.

LÉON RICHET

FRENCH: 1847—1907

11—*LANDSCAPE WITH POOL*

(Panel)

Height, 7½ inches; length, 10⅞ inches

IN the foreground a blue stream spreading eccentrically within marshy lands, colored with reflections of a variously clouded sky and of massive and bushy trees standing on its farther verge. Leafage of the trees is warmed and enlivened by slants of sunshine which also lighten fields of roughage beyond them, and near the edge of the water a woman is standing, on the right, a red shoulder-scarf setting off her white peasant's cap.

Signed at the lower right, LÉON RICHET.

From the collection of the late H. B. DICK, New York.

JOSÉ WEISS

BRITISH: 1859—

12—*LANDSCAPE*

(Panel)

Height, 10 inches; length, 15 inches

FROM high on the left a green hill falls away to a wandering stream, which comes with some vigor of flow down through the centre of the composition—here and there white, as the water tumbles over miniature falls. The green bank at the foot of the hill is of rough land, a single small tree grows on it in the middle distance, and in the right of the foreground a larger tree bends its struggling trunk over the stream.

Signed at the lower right, JOSE WEISS.

Purchased from Scott & Fowles Company, New York.

From the collection of the late H. B. DICK, New York.

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

13—*AN ANGLE OF SAN REMO*

Height, 12¾ inches; length, 14 inches

A STREET scene without figures; an arched passage where daylight is dim leads back to a narrow transverse street where sunshine mellows the creamy walls which cross the line of the passage. There benches with commodities stand at either side of a low doorway. Within the passage the building walls are in low tones, reddish, brown and green.

From the collection of the late HENRY SAYLES, Boston.



ANTOINE ÉMILE PLASSAN

FRENCH: 1817—1903

14—*PARENTAL PRIDE*

(Panel)

Height, 10 $\frac{5}{8}$ inches; width, 8 $\frac{3}{8}$ inches

IN a high-back winged armchair of carved wood, with red upholstery, a young and buxom mother with blond hair and rosy cheeks is seated facing the spectator, and looking down at the plump and partly nude infant asleep against her breast. Leaning over the wing of her chair the father looks on with placid concern. He is in black velvet with white lawn and lace collar, and the mother is in a loose white waist and blue flowing skirt, over which is spread a white drapery on which the child rests.

Signed at the lower left, PLASSAN.

From the private collection of the late ALBERT SPENCER, New York.



ALFRED STEVENS

BELGIAN: 1828—1906

15—*FIGURE IN SUNSHINE*

Height, 11 $\frac{1}{4}$ inches; width, 8 $\frac{1}{2}$ inches

HALF-LENGTH portrait of a blue-eyed young woman with reddish-blond hair, standing in a porch doorway at the corner of a red brick house, sunshine streaming down on her from the left and the green trees of a garden or orchard back of her. She is in a rose-white waist striped lightly in blue, and holds at her waist a bouquet of freshly gathered flowers.

Signed at the lower right, AS (in monogram).

Accompanied by a certificate from the artist's son.

From the collection of the late HENRY SAYLES, Boston.

HENRY A. FERGUSSON, A.N.A.

AMERICAN: 1842—1911

16—CHURCH INTERIOR

Height, 15¼ inches; width, 12¾ inches

SECTIONAL view of an interior of a church of rounded arches and balconied clerestory, with square-based round columns having Corinthian capitals, and a rich mosaic floor. An aisle leads straightway toward a chapel with the effigies of saints over the entrance, gleams of golden sunlight touching the walls, and at left is a glimpse of the nave. A woman kneels before a crucifix, and two other worshippers appear.

Signed at the lower left, HENRY A. FERGUSSON, 1875.

Property of MRS. E. W. BASS, New York.

VASSILI VERESTCHAGIN

RUSSIAN: 1842—1904

17—PORTRAIT OF A GIRL OF THE DISTRICT NEAR MOSCOW; AGE, 15 YEARS

(Oval)

Height, 14¼ inches; width, 12¼ inches

HEAD and shoulders portrait of a rosy-cheeked girl, her dark hair parted in the centre, straggling over her ears and brought in a braid over her left shoulder, as she faces the spectator with direct gaze. She is in a light waist low at the breast, and her neck is encircled first by a necklet of pearls, then by a heavy necklace of three strands of large and brilliant red beads, the lower line intermingled with beads of green and black, while a second strand of black and white pearls is interpolated. A further necklace of variegated jewels overlies her corsage.

On the back, stamp of the Verestchagin Collection.

*From the public sale of the Verestchagin Collection, New York, 1891.
Catalogue No. 60.*

Property of MRS. E. W. BASS, New York.

DAVID YOUNG CAMERON

BRITISH: 1865—

18—*LOCH LINNHE*

Height, 16 inches; width, 13 inches

FROM the right, close in the foreground, projects a gray, forbidding cliff—at its foot a bit of green herbage and of light grayish beach. In the background, bare-topped mountains diminish in perspective, as they cross the picture from left to right, beneath a grayish sky. And within, between the mountain background and the jutting foreground shore, the Loch lies—its great sea stretch a soft blue-gray and white, and embracing in the middle distance a large island.

Signed at the lower right, D. Y. C.; also on the back:
LOCH LINNHE, D. Y. CAMERON.

From the collection of the late H. B. DICK, New York.

JOHN ROLLIN TILTON, N.A.

AMERICAN: 1833—

19—*VENICE*

(Panel)

Height, 11 inches; length, 18½ inches

THE spectator looks toward the city's centre from the water, with a group of sailboats blocking out the Piazzetta. Above the tops of the sails towers the Campanile, and to right of them appear the domes of St. Mark's over the roof of the Ducal Palace, and below, the corner of the Prigione comes into the picture. The sails of the boats lying in mid-stream are rich but soft in color, pale red and yellow, with white and neutral tones. Figures are seen aboard the boats, others ashore, and at the left are gondolas.

Property of a Private Collector.

LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

20—*LE HAVRE*

Height, 9¼ inches; length, 13 inches

A MASS of shipping is depicted in the port, in part illumined by sunshine coming through rifts in gray clouds before a blue sky, part in relative shadow. Tall masts of square-riggers with sails furled rise high and in places seem to present almost a tangle, above hulls white and black and with touches of red and of cream. In the background the dark indeterminate line of the shore.

Signed at the lower right, E. BOUDIN.

From the collection of the late HENRY SAYLES, Boston.



DAVID YOUNG CAMERON

BRITISH: 1865—

21—*BROAD HARBOR VIEW*

(Panel)

Height, 13 inches; length, 16 inches

FROM the left the sea sweeps in broadly and with placid majesty, mauve-gray at eventide, matching the sky, between a narrow and low green foreshore and a long, low point which puts out from the right in the distance. A solitary yawl is seen far away. In the foreground, through a break in the shore, the water pushes in pulsing wavelets which take varying hues, relieved by the bubbling white of encircling foam.

Signed at the lower left, D. Y. CAMERON.

From the collection of the late H. B. DICK, New York.

LOUIS LATOUCHE

FRENCH: 1829—1884

22—*MARINE WITH FIGURES*

Height, 15 inches; length, 15 $\frac{7}{8}$ inches

A BLUE-GREEN sea, under a breeze but in slight motion, lightens its hue in the shallows, and sends in choppy wavelets that break white on the sandy foreground shore. Here a fishing-boat lies in a pool on the sands, at low tide, a figure is seen aboard, and another approaches from the right. In the offing are more fishing-boats, seen against a pale sunset sky.

Signed at the lower right, L. LATOUCHE.

From the collection of the late HENRY SAYLES, Boston.



ADOLPHE MONTICELLI

FRENCH: 1824—1886

23—*THE WISE MEN*

Height, 15 inches; length, 18 inches

A GROUP of seven turbaned figures in costumes of splendor, variously engaged. One on the right, in golden-yellow, faces the spectator, looking across the shoulders of a companion in red and white who bends forward and is seen in profile. Two near them are in conversation, one wearing dark green and his interlocutor deep crimson and gold, and beyond them at the left two others are examining a golden ewer, while still another stands above them all, his back to the observer but looking over his shoulder.

Signed at the lower left, MONTICELLI.

From the collection of the late HENRY SAYLES, Boston.

A NOTEWORTHY COLLECTION OF WORKS BY THE
FRENCH MASTERS OF IMPRESSIONISM
CLAUDE MONET AND THE LATE
PIERRE AUGUSTE RENOIR

Being the Collection formed by
MR. ARTHUR B. EMMONS, OF NEWPORT,
RHODE ISLAND

CLAUDE MONET

FRENCH: 1840—

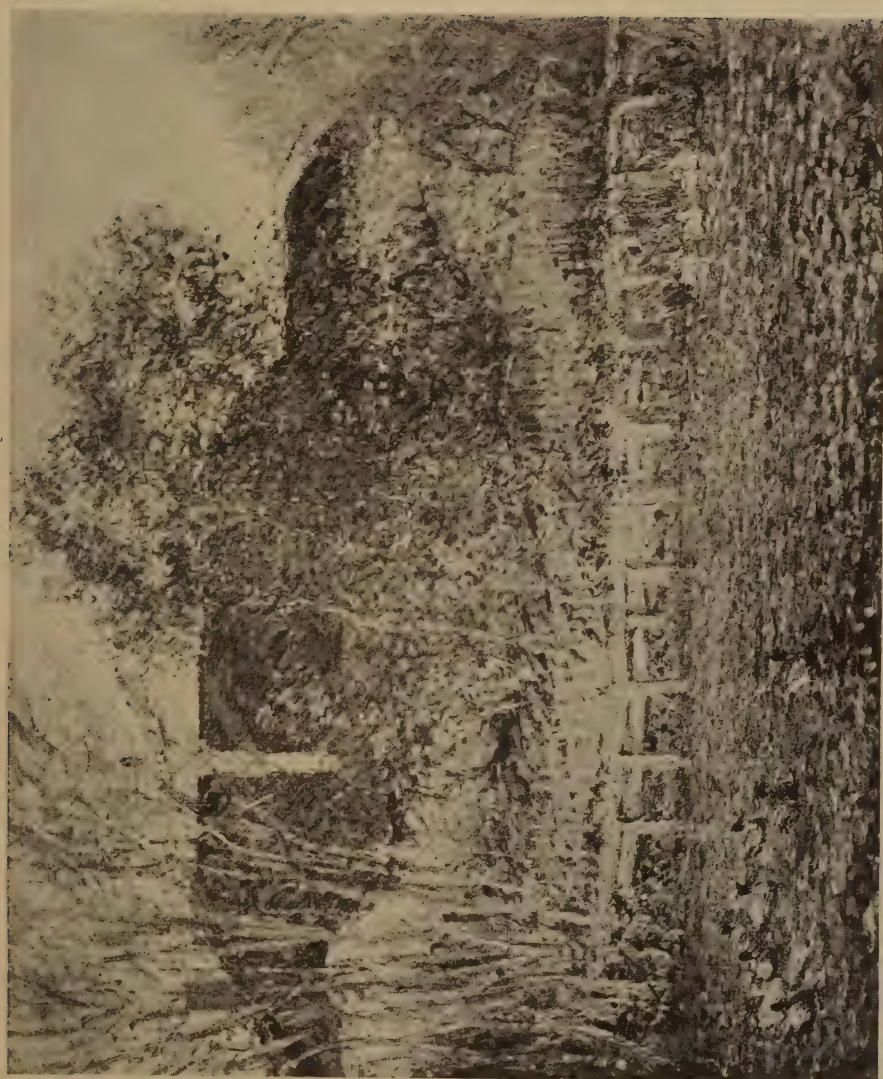
24—*MAISON ET CANARDS*

Height, 21½ inches; length, 25½ inches

PAINTED in 1873. In the background a rambling farmhouse of spacious proportions, its cream-gray walls all but hidden from view by foliage, above which the warm reddish-orange roof stands out against an azure sky, which is flecked with soft tufts of white cloud. In the foreground a reach of a rippling stream—a liquid, chromatic mirror of foliage and sky, with touches of the warmer color of the house roof. And at right and left, in the water, ducks both white and of colored plumage.

Signed at the lower right, CLAUDE MONET, '73.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

25—*AUTOMNE SUR LA SEINE*

Height, 21 $\frac{1}{4}$ inches; length, 28 $\frac{3}{4}$ inches

PAINTED in 1874. From left and right wooded shores converge in the middle distance, narrowing the course of the silvery Seine, which is whitened by reflections of all-pervading fleecy clouds about the sky. On the right, feathery trees, bushes and the grass are still green; on the left, the woods bordering the stream are golden-yellow and flushed with pink. At both banks of the river, boats are drawn up, and in the distance, where the stream broadens again beyond the converging shores, the buildings of man in his settled civilization appear mistily, on the farther bank, in a gray autumn haze.

Signed at the lower right, CLAUDE MONET, '74.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

26—*LA DÉBÂCLE: SÉRIE DES GLAÇONS,*
A VÊTHEUIL

Height, 23 $\frac{3}{4}$ inches; length, 39 $\frac{1}{4}$ inches

PAINTED in 1880. From the right a range of hills recedes in perspective, in the background, diminishing towards the left, the hillsides snow-covered and streaked with bluish shadows, beneath a grayish winter sky. A broad river forms the foreground, its cold, greenish-gray water dotted with snow-covered ice-cakes drifting lazily, as the ice-sheet breaks up. At the shore line tall poplars rise above russet underbrush, their green spires mounting in some instances above the hilltops; and their lines in reflection accent the clear reaches of water in the river, between the patches of broken ice.

Signed at the lower right, CLAUDE MONET, '80.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



Chase, Albany, N.Y.

CLAUDE MONET

FRENCH: 1840—

27—*SENTIER DANS L'ÎLE ST. MARTIN,*
VÉTHEUIL

Height, 31½ inches; width, 23½ inches

PAINTED in 1880. An early summer day of brilliant atmosphere, with white and creamy cloud billows afloat in a turquoise sky and banking along a far horizon, beyond a range of verdant hills circling in from the left to the distance—the distance on the right blocked from view by slender trees of fresh green foliage, which range mildly forward from the right middle ground. In front, a green foreground warmed by scarlet and crimson poppies in prodigal numbers, and the vestige of an overgrown path through it. Beyond the poppy field, a middle distance village in a valley, the village dominated by its imposing church.

Signed at the lower left, 1880 CLAUDE MONET.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

28—*SENTIER DANS L'ÎLE ST. MARTIN*

A VETHEUIL

Height, 28 $\frac{3}{4}$ inches; width, 23 $\frac{3}{4}$ inches

PAINTED in 1881. Poppies flourish at either side of a footpath winding through a grain field, their rich red in relief against varied greens in the foreground and enlivening golden expanses of ripened grain in the middle distance. In the background, beyond an interrupted screen of poplars rich in their foliage, a village and its dominating church, in a valley bounded by agricultural fields, beneath a summer sky of gray and creamy clouds in turquoise ether.

The composition is substantially the same as that of the preceding lot, of similar title (No. 27), the present canvas depicting a day further advanced in the season, and having been painted a year later than its predecessor.

Signed at the lower left, CLAUDE MONET, '81.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

29—*LE MATIN, TEMPS BRUMEUX, POURVILLE*

Height, 23½ inches; length, 28¾ inches

PAINTED in 1882. On the left are tall chalk cliffs, imposingly sculptured by Nature through the slow ages, and rich in soft colors as their varied surfaces refract the sunshine, which itself is sifted and reduced in the hazy air that overhangs the French coast of La Manche on a summer morning. The cliff colors include greens and blues and golden yellows, dulled, in the dimly vaporous atmosphere, to the soft, restful hues of some of the precious and semi-precious stones. The cliffs put out to a point, in the middle distance, and the in-curve of the shore to the foreground reveals, in place of cliffs, shelves and low reaches of warm reddish-yellow sand, while to right, from shore to gray-veiled horizon, the Channel rolls lazily, a moderately troubled, emerald sea, with blue shadows in the foreground mingling with sunlight reflections of greenish-gold.

Signed at the lower left, CLAUDE MONET, '82.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

30—*FALAISE AUX PETITES DALLES*

Height, 23½ inches; length, 28¾ inches

PAINTED in 1884. From the left an emerald sea in gentle motion puts in to an open bight, and in the middle distance washes the foot of precipitous chalk cliffs which in their top conformation are almost architectural, presenting the appearance of a group of series of ridge-roofed buildings. In the foreground the green water turns to blue, with silvery washes, as it rolls in between small boulders to a flat, sandy beach which itself is bounded on the right by more of the tall cliffs, their face a wealth of variegated color. The flanks of the further cliffs, appearing in sunshine, are rich and warm in colorful vegetation.

Signed at the lower left, CLAUDE MONET, '84.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

31—*CHAMP DE COQUELICOTS:* *ENVIRONS DE GIVERNY*

Height, 25½ inches; length, 32 inches

PAINTED in 1885. A green field in wild land, with bold herbage of deeper green which rises in rugged tufts before the sky, forms a high horizon against a late afternoon sky of creamy clouds tinged with faint rose—pale gray-blue atmospheric depths being visible beyond, through rifts in the cream-rose veil. From the edge of the field, which forms a background against the horizon, the grass-grown land of red-sandy soil dips forward, in a ravine rich with verdure and blossoming flora,—tall grasses of green hues both rich and delicate framing a great patch of scarlet poppies, which broadens in the foreground until it all but fills the picture, being flanked at the left corner by a growth of other flowers.

Signed at the lower left, CLAUDE MONET, '85.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

32—*CHAMP D'AVOINE*

Height, 25½ inches; length, 36½ inches

PAINTED in 1890. In the murky atmosphere of a humid day, far hills lie milky-blue against a sky of cream and faint mauve, and the valley of an unseen river separates them from a broad field of high land filling middle distance and foreground and grown with grain and grass and flowers—an oat field thickly sprinkled with the blossoms of orange and red poppies. From the right, projections of trees appear, in the middle distance a misty, hazy gray-green, and in the nearer foreground a rich, full green, moist as rich, and varied in charm by violet shadows.

Signed at the lower left, CLAUDE MONET.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

33—*LA TAMISE, EFFET DE SOLEIL:* *WATERLOO BRIDGE*

Height, 25½ inches; length, 39¼ inches

PAINTED in 1903. The relatively flat line of the famous bridge, above its low, broad stone arches, crosses the picture at a slight diagonal, receding toward the Southwark shore, down-stream, where in the background tall towers and chimneys rise monumentally in an opalescent haze permeated by a tinge of purple-rose. The hazy atmosphere obscures the building-masses on the shore, and absorbs but reluctantly the varying clouds of chimney-smoke, which merge with the sky. On the face of the bridge the filtering sunlight plays in creamy notes, which reappear with blue and rose in the misty procession of busy bridge traffic above,—all these warm chromatic notes relieved against the vague blue shadows of the archways beneath, where the stream passes from a foreground of rippled, liquid iridescence untroubled by boat or shore-structure whatever.

Signed at the lower right, CLAUDE MONET, 1903.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.

Clouds in the sky 1903



CLAUDE MONET

FRENCH: 1840—

34—*LA TAMISE, EFFET DE SOLEIL AVEC
FUMÉES: WATERLOO BRIDGE*

Height, 25½ inches; length, 39½ inches

PAINTED in 1903. London and its river in fog—the dense mist made the more impressive by direct rays of sunlight which have pierced the vapor and illumine a stretch of water in the right foreground, turning the disturbed surface of the stream to gold and fire, and bringing into relief puffs of mauve, smoky-vapor, rolling low over the water from a passing tender. Crossing in the middle distance is Waterloo Bridge—shadowy, dark, a strange and fascinating blue, in massive proportions; and beyond it are penumbral edifices, and tall chimneys from which smoke trails across the fog-obscurd sky, dully opalescent in the neighborhood of the struggling sun.

Signed at the lower left, CLAUDE MONET, 1903.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

35—*LA TAMISE: AU PONT DE CHARING CROSS*

Height, 28 $\frac{3}{4}$ inches; length, 39 $\frac{1}{2}$ inches

PAINTED in 1903. The spectator looks up the River Thames from a point just below Charing Cross bridge, which spans the stream and the picture in the middle distance. The current is running strong in the river, which like all the landscape is under a fog, and the wave-crests are encrimsoned and set aflame by reflections and refractions from the golden sun, which, high aloft, is emerging from the dissipating vapor. On the bridge, at right and left, trains are moving in the denser shadows of the fog, and the smoke of their engines curls in the sluggish air, and catches a light of the sun that turns the smoke a purple hue within the gray of the fog. At right, in the background, are dimly seen the Parliament buildings, with towers rising boldly against the sky, and at their foot, in the path of the sunshine, appear arches of the Westminster bridge.

Signed at the lower left, CLAUDE MONET, 1903.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



Clude Monet 1903

CLAUDE MONET

FRENCH: 1840—

36—*LA TAMISE: LE PARLEMENT;*

EFFET DE SOLEIL

Height, 32 inches; length, 36½ inches

PAINTED in 1903. Out of a foreground of blue water, dappled with pale green, in the play of a subdued and struggling light upon its ruffled surface, the towered mass of Westminster Palace rises in blue and purple silhouette against a mauve and yellow-gray sky. Detail, of this architecturally rich home of the "Mother of Parliaments," is lost, and only mass and low-keyed color stand forth in a dense, heavy and dark atmosphere, which is broken high on the right by an arc of a radiant sunburst, whose reflections of red and gold glorify, in contrast, a patch of the sluggish but moving river at the edge of the foreground beneath.

Signed at the lower left, CLAUDE MONET, 1903.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

37—*LE SOLEIL DANS LE BROUILLARD,* *LONDRES: WATERLOO BRIDGE*

Height, 28 $\frac{3}{4}$ inches; length, 36 $\frac{1}{2}$ inches

PAINTED in 1904. One of London's great fogs, dense, deep, hangs over the Thames, enshrouding this bridge which fascinated Monet as it has fascinated other artists, French, English, American. The bridge, its traffic proceeding despite the fog, crosses the line of vision midway of the picture—seeming almost a mighty, imponderable shadow, rather than a formidable structure—its character made clear only by the pale light reflected beneath its arches from the fog-obscured sun overhead. The sun, bursting through the bluish fog, throws a broad streak of weird light—a hot and strange, fiery yellow—upon the water in the foreground; and to left of the light-path a waterman appears in the obscurity of the fog, standing in his boat and peering forward.

Signed at the lower right, CLAUDE MONET, 1904.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

38—*LES NYMPHÉAS: PAYSAGE D'EAU*

Height, 36½ inches; width, 35 inches

PAINTED in 1907. In a pearl-gray stream, and amid soft grasses of rich and delicate green, lie circular patches of the beautiful aquatic plants, one of the several species of water-lilies, their numerous blossoms of rose and scarlet and white, and of rich purple, lying upon spreading pads of their thick green leaves. Intermediately, mauve shadows vary and relieve the soft and delicate, and also the richer, colors, and blend the liquidity of the whole with the atmosphere and with the more solid properties of the environment.

Signed at the lower right, CLAUDE MONET, 1907.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

39—*VENISE: PALAIS DA MULA*

Height, 24½ inches; length, 32 inches

PAINTED in 1908. Gray walls of Venetian palaces cross the picture, and rise beyond its limits, the palace of the title occupying the place of honor at the centre; and before the walls the shimmering water of the broad Grand Canal forms the foreground. The palace walls, balconies and windows, present in a subdued light the soft purple, blue and pearly colors of ancient stained glass, and in the softened light suggest the interior of a cathedral—a suggestion that their rich reflections on the water gently correct, bringing the eye and mind back to open, placid, languid Venetian day. In front of the palace two gondolas lie athwart the view, behind their tall blue heraldic mooring posts.

Signed at the lower left, CLAUDE MONET, 1908.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

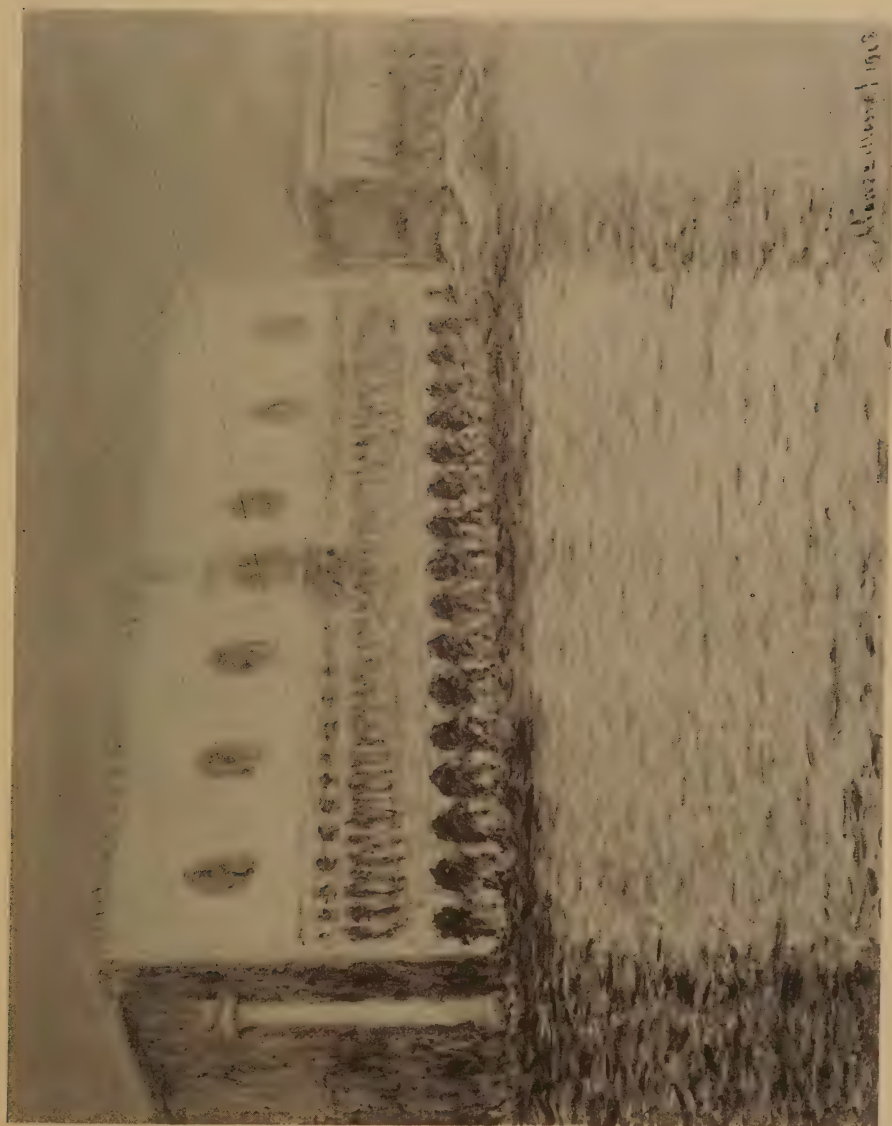
40—*VENISE: PALAIS DUCAL*

Height, 32 inches; length, 39 $\frac{1}{4}$ inches

PAINTED in 1908. The Ducal Palace has the composition substantially to itself, the Prigioni appearing as an incidental detail on the right, as the Palace is observed from the water off the Molo, with a part of the Palace's nearer, Piazzetta side, coming into view. The palace mass is a soft old-rose and cream, aloft, the loggia and portico below appearing as series of greenish and bluish shadowed recesses, the arcade being illuminated at the ground level by golden flashes of sunlight. The sunshine turns again to gold and rose on the broad bluish-green water-foreground, whose ruffled surface mirrors the palace reflection, beneath a pale blue, nebulous sky.

Signed at the lower right, CLAUDE MONET, 1908.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



Alameda Island, 1908

CLAUDE MONET

FRENCH: 1840—

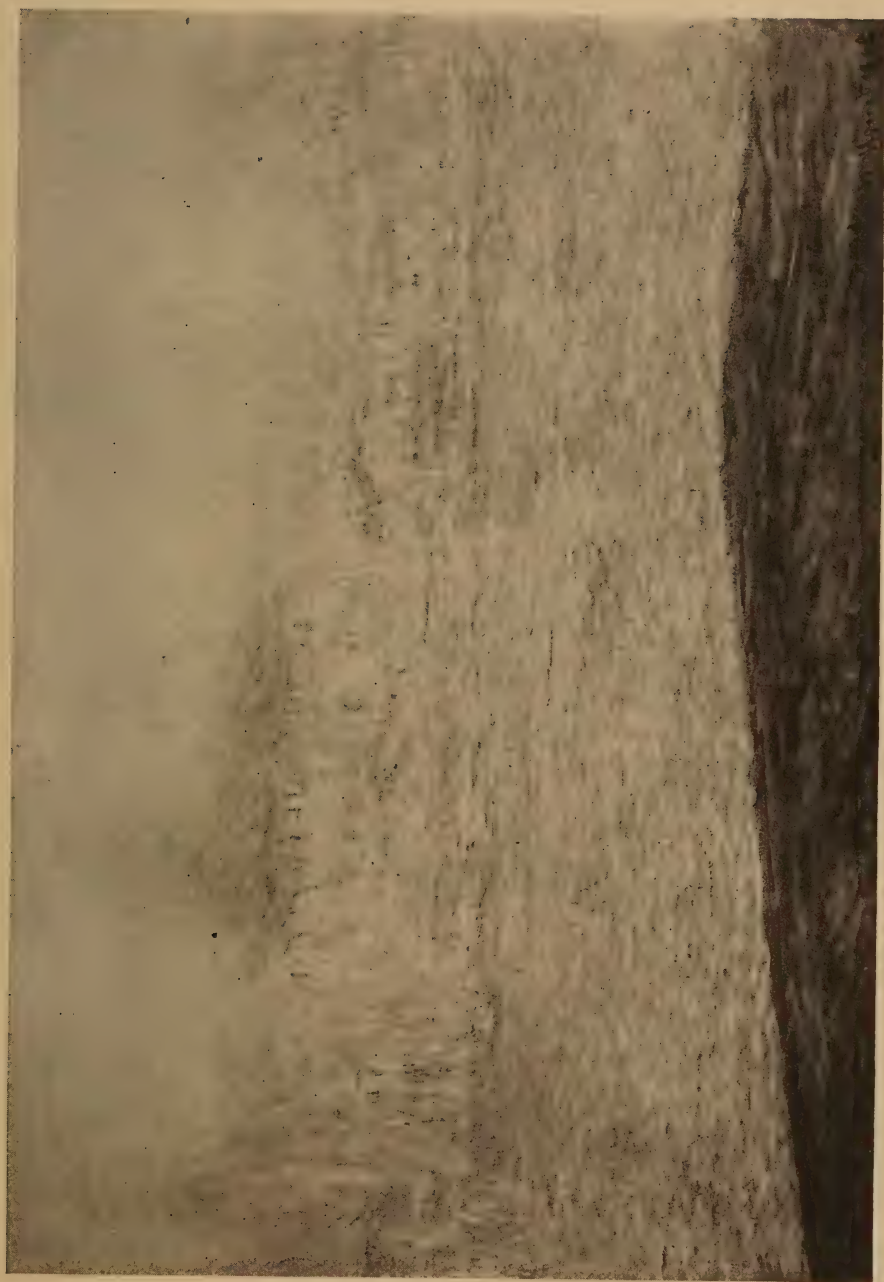
41—*VENISE: PALAIS DUCAL,* *VU DE SAN GIORGIO*

Height, 25½ inches; length, 36¼ inches

PAINTED in 1908. Across water shimmering with soft color beyond a blue-shadowed foreground, the Palace of the Doges raises its full façade in pale rose toward a humid, misty, greenish sky, the architectural details being lost in the hazy atmosphere. At either side the Campanile and the Prigioni and neighboring buildings appear, but appear still further lost in chromatic atmospheric obscurity—the warmer colors embraced within an envelopment of violet; and all, with the sky, contribute with their subtle hues to the reflections playing upon the gently moving surface of the water.

Signed at the lower right, CLAUDE MONET, 1908.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



CLAUDE MONET

FRENCH: 1840—

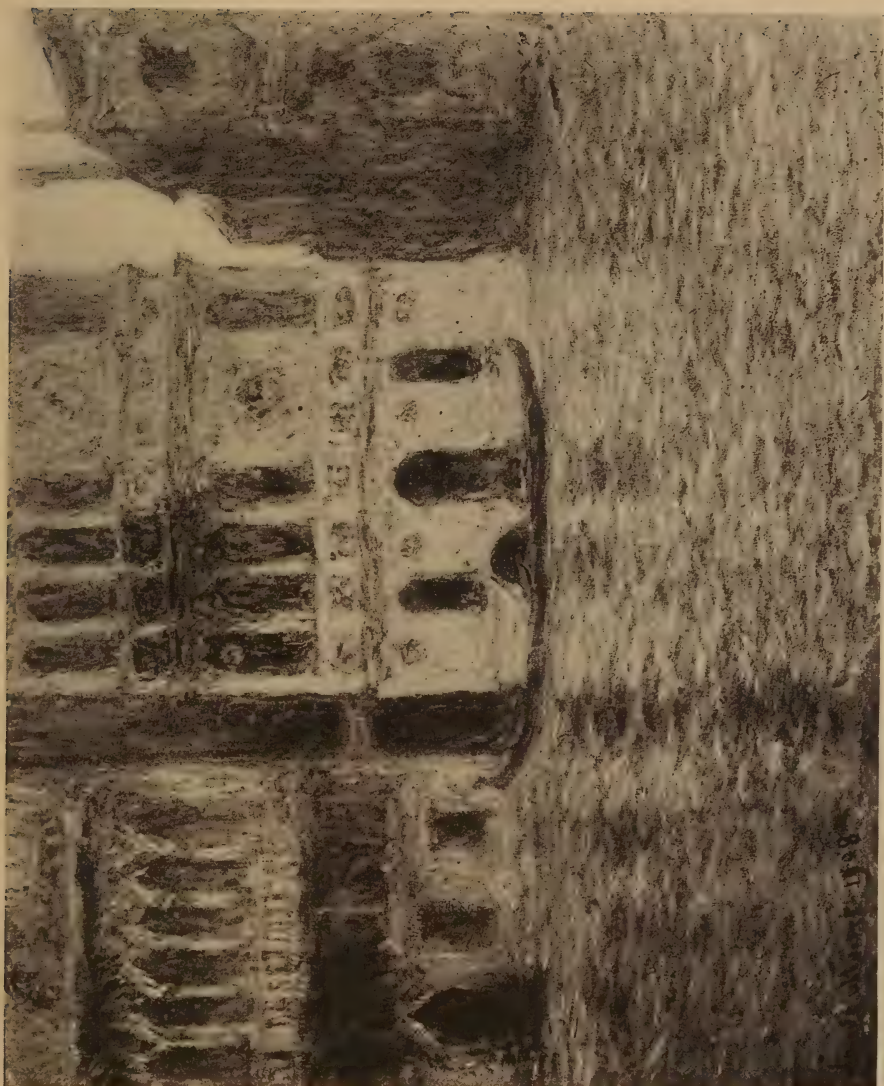
42—*VENISE: LE PALAIS DARIO*

Height, 26 inches; length, 32 inches

PAINTED in 1908. In the foreground the blue water of the Grand Canal, its dapple surface turned gray and green with reflections of a gray-white, clouded sky and the swamp-green of vine-clad and mossy walls along the small off-shooting canal at one side. At centre and left, in the background, closing out the sky, two palaces, the central one of the title a creamy-gray, and its neighbor an old-rose, with window recesses and loggia showing purplish shadows. At the door of the Dario a gondola. To right—across the small canal—the lower roof of the neighboring building yields above it a glimpse of the sky.

Signed at the lower left, CLAUDE MONET, 1908.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



801-108

PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

43—*ENVIRONS DE POURVILLE*

Height, 18 inches; length, 21¾ inches

PAINTED in 1878. A landscape of the deep, rolling country behind the cliffs of the charming Channel resort, Pourville—where English, whether of Anglican or American accent, is in the summertime current with the native tongue. At the left, high, green-clad, rounding hills, their flanks sloping toward the right and forward, and their verdure thickening, and becoming denser, in the descent. In the middleground, near the foot of the slopes, cottages are almost buried within encompassing trees, and in the foreground the trees and shrubs and vines become a very tangle of luxuriant greenery.

Signed at the lower left, RENOIR, '78.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

44—*LA SEINE A ARGENTEUIL*

Height, 21¼ inches; length, 25½ inches

PAINTED in 1888. Two young ladies out for a row on the river, in a boat painted a vivid red, are passing a landing stage which projects from the left foreground—a black poodle standing at the edge of it, tail erect. The young ladies are in bright summer attire; one wears a white hat, that of her companion is trimmed in scarlet. Beyond them a black sloop with yellow spars lies at anchor in mid-stream, and on the farther bank the red roofs and creamy-white walls of houses appear amid trees gala with foliage of garden coloring. The surface of the stream glistens in brilliant sunshine with polychromatic ripples upon a bed of rich, deep blue, and the herbage of the farther bank contributes further richness and variety to a color revel of effulgent atmospheric quality.

Signed at the lower right, RENOIR, '88.

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

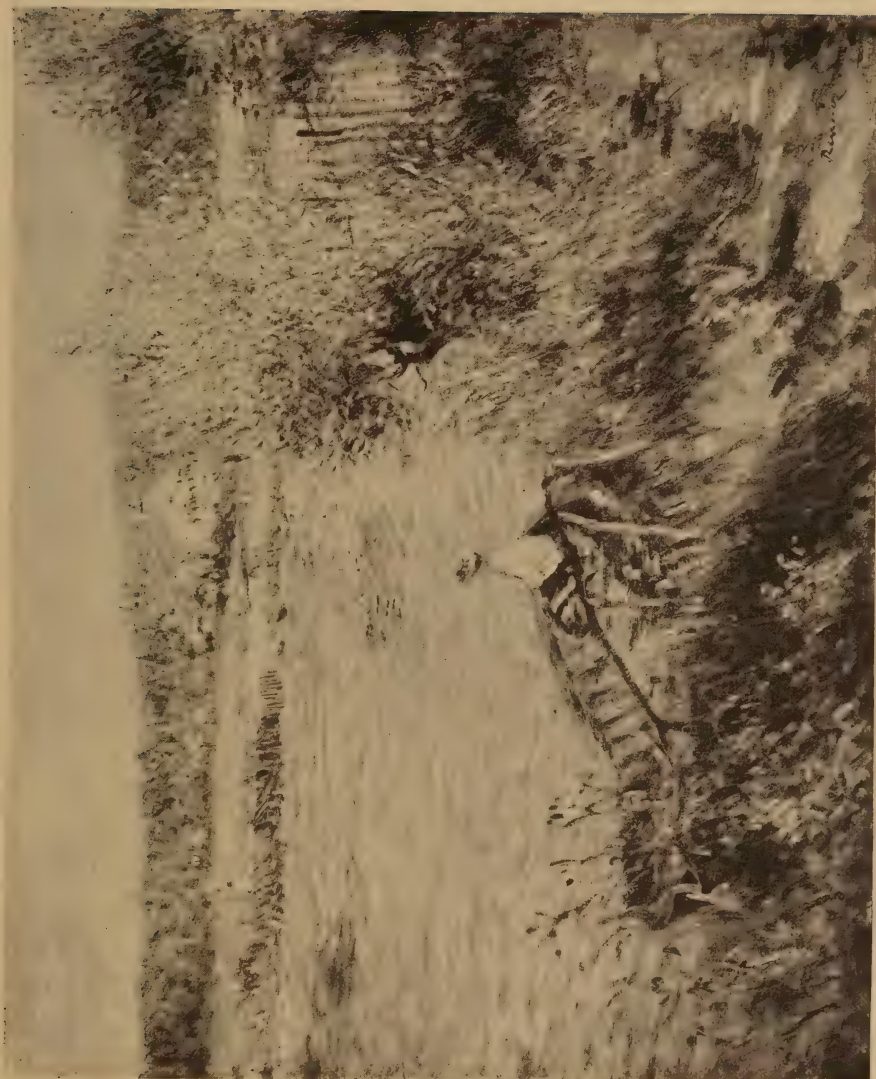
45—CANOTIERS SUR LA SEINE A BOUGIVAL

Height, 21 inches; length, 25½ inches

PAINTED in 1891. On the right in the middle distance a rude, informal fence of brown slats, characteristic of French countrysides, runs down transversely to the border of the river and comes to an end against a pollarded willow standing at the water's edge. In front of the willow, seated in a heavy-ribbed brown rowboat lying against the deep, wild grasses and reeds—green, yellow, bluish and brown—in the foreground, a young woman turns her head from the spectator to look at other people who are boating on the river, at figures in an orange-red rowboat in mid-stream, paddling away through a cross-streak of pale gold illumining a ruffled water-surface of deep azure dappled in silvery-white. On the farther bank, in yellow-green grass between blue-green flags and green trees and distant blue forests, are to be seen a figure, and a creamy-gray country house with roof of red tiling.

Signed at the lower right, RENOIR.

Property of Mr. ARTHUR B. EMMONS, Newport, R. I.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

46—*DANS LA PRAIRIE*

Height, 32 inches; width, 25 $\frac{3}{4}$ inches

PAINTED in 1890. Two young girls in the buoyant age, their hair hanging down their backs,—the tresses of one golden, those of her chum dark chestnut with golden lights—are seated on the soft and rich, varied and luxuriant herbage of a rolling meadow, in the foreground, facing a vista of upland country saturated with color and bucolic charm. She of the golden tresses is in white, with a blue sash, and is seen *profil perdu* to the left, as she bunches some plucked daisies. Her companion, nearer the spectator, is in a rose-pink frock, and is seated with back to the observer. In the distance is a sheltered farmhouse, and two figures are seen nearer at hand, in the meadows.

Signed at the lower right, RENOIR.

Property of Mr. ARTHUR B. EMMONS, Newport, R. I.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

47—*CANOTIERS A CHATON*

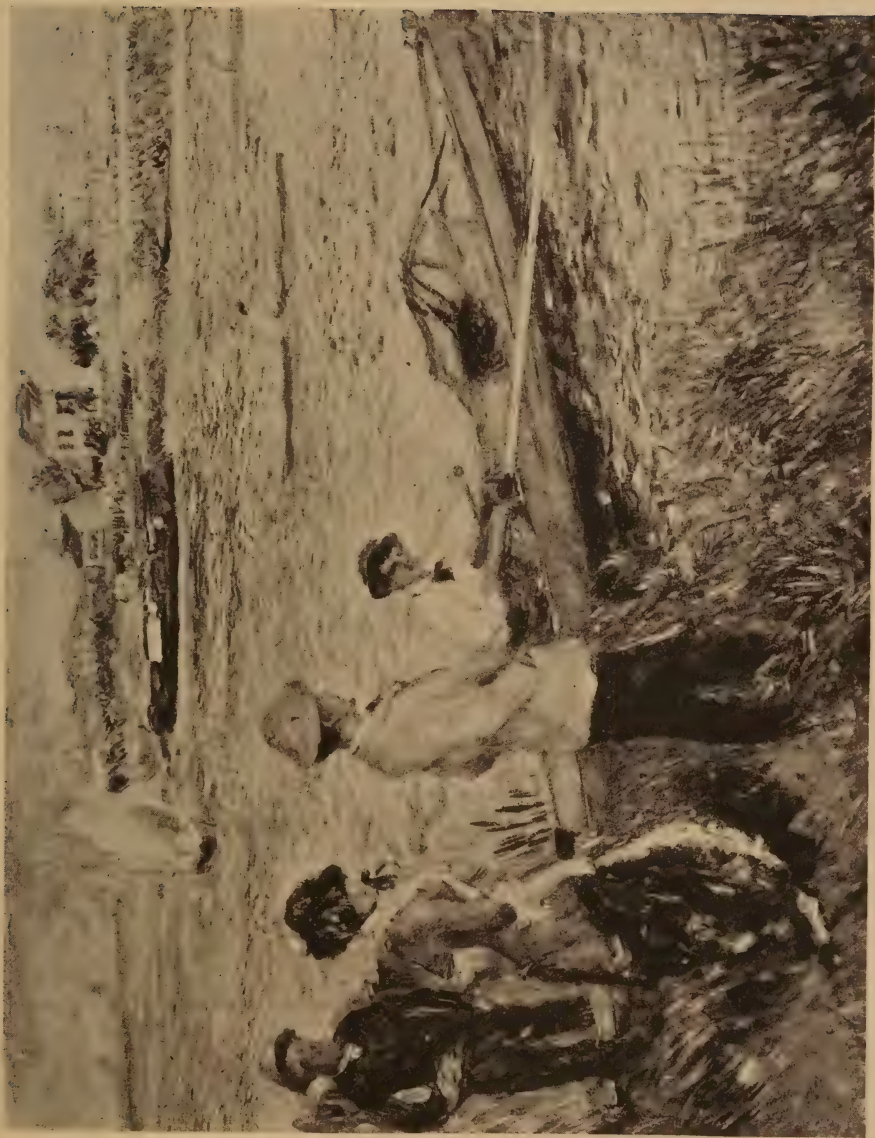
Height, 32¼ inches; length, 39½ inches

IN the foreground the low, flat bank of the river, and standing there in the deep yellow-green grass and the deeper blue-green flags of the water's edge, two men and a young woman ready to go boating. A third young man has just thrust the pointed prow of his long, slender, red skiff up among the reeds at the feet of the waiting trio, and resting on his long oars turns his face toward the bank and toward the spectator. Out on the sparkling river, its rich azure silvered and whitened in the broad and lively ripples of a breezy summer day, other pleasure-seekers are exercising with the sculls, a working boat under sail heads away to the left, and beyond her is a large cargo barge with crew aboard, near the farther shore. Over there, creamy-white buildings with red roofs enliven the sunny background.

This is probably one of Renoir's most important pictures; it was a favorite with the artist, and he parted with it only in very recent years.

Signed at the lower right, RENOIR, '79

Property of MR. ARTHUR B. EMMONS, Newport, R. I.



WORKS BY THE FRENCH MASTERS
ON IMPRESSIONISM

MONET, RENOIR, MANET, DEGAS, PISSARRO
AND SISLEY

The Property of MR. JOSEPH F. FLANAGAN, of Boston,
a Private Owner of New York, and from the Collection
of the late HENRY SAYLES, Boston

CLAUDE MONET

FRENCH: 1840—

48—*PRINTEMPS*

Height, 26 inches; length, 32½ inches

AN expression of the vernal season in terms of delicate color and the lines of grace, in an atmosphere balmy, fresh, and sweet with the renewal of vegetation, the fragrance of new growths on trees and ground, all enriched by the energy and imparted vigor of a life-giving neighboring stream. The stream crosses the foreground, which it supplies on the canvas, its surface dappled with soft lights from a morning sky and with the colors of the bank which its waters gently lap. The bank is low and flat, as it traverses the picture, and is rich in lush grass green and deep, and at the water's edge grow two pollarded trees, outposts of a grove of saplings which forms a screen across the middleground, the open spaces between the slender, grayish trunks revealing a green and brown hillside which encircles the composition in the background, topped by distant bluish woods. Aloft the saplings' foliage and that of the pollards in front of them veil the sky, without excluding the delicate light of a slightly hazy day.

Signed at the lower right, CLAUDE MONET, '86.

Purchased direct from the artist in 1888.

Property of a Private Owner.



CLAUDE MONET

FRENCH: 1840—

49—*BORDS DE LA SEINE A VERNOI*

Height, 23½ inches; length, 32 inches

COLOR in green, wild field, color in woods, color on hillside and color in sky and water—an atmosphere shimmering in color, which enfolds all details of the composition. The sun is not visible, but his refracted light splits upon the autumn foliage of dense wildwood at right and left of a sinuous river, marks blue daylight-shadows upon the slope of a background hill, before which the chromatic woods project from either side toward the stream, and makes the stream's surface rich as its woodland borders, with its lighter reaches more delicately tinted by the faint reflections of an iridescent sky. The plenitude of varying color is relieved by the full, rich green of the low bank of the river occupying the left foreground.

Signed at the lower left, CLAUDE MONET.

Purchased from Messrs. Durand-Ruel.

From the collection of the late HENRY SAYLES, Boston.



CLAUDE MONET

FRENCH: 1840—

50—*PEUPLIERS EN AUTOMNE A GIVERNY*

Height, 39½ inches; width, 25¾ inches

POPLAR trees, a bit of brush, a stream and the sky—and the colors of a garden of brilliant flowers. The tall, slender poplars, with tufts of green and bluish foliage along their trunks, seem rather to flower than to put forth leafage at their tops, where gold and rose and scarlet sparkle in the sunshine, relieved by green and blue against a sky of mauve. At their foot the herbage is deep, with emerald tones and blue shadows, and notes of purple, and trees and brush and their polychromatic dress are repeated in reflection in the river, which supplies the foreground.

Signed at the lower right, CLAUDE MONET, '91.

Purchased from Messrs. Durand-Ruel.

From the collection of the late HENRY SAYLES, Boston.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

51—*FEMME ET ENFANT*

Height, 28¾ inches; width, 21¼ inches

ON a summer day brilliant with color, but with the light veiled and diffused by a soft haze and a fleecy gray sky, a young French mother, blue-eyed and very plump, is seen nursing her chubby baby under a large tree beside a cottage. She is seated in a house chair placed on the grass, and faces the left, with head turned toward the observer, and she wears a blue skirt and a loose orange coat, and a yellow straw bell-shaped hat. The child is in white, and with one hand grasps its small upraised foot. On the ground in front, a kitten amuses itself.

Signed at the lower left, RENOIR, '86.

Purchased from Messrs. Durand-Ruel.

From the collection of the late HENRY SAYLES, Boston.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

52—*JEUNE FEMME ASSISE*

Height, 25½ inches; width, 21 inches

A YOUNG woman in whose red hair the sun's radiance brings out golden lights is seen at full length, seated and facing the left, *en déshabillé*. Engaged at some operation of the toilette, her head is inclined as she directs her attention to the work, held before her breast. The intimate garments of the boudoir, or the dressing-room of a stage, reveal arm and shoulder and a portion of her well modeled back nude, and her limbs encased in rose, knees crossed and one foot resting on a soft canary-colored cushion. Neutral background of bluish and creamy-white wall and orange floor.

Signed at the lower right, RENOIR.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.



PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

53—*LES DEUX SŒURS*

Height, 18 $\frac{1}{4}$ inches; length, 21 $\frac{3}{4}$ inches

Portraits of two plump and rosy-cheeked young French girls, happy and content, dressed for outdoors in the bland summertime and seen in a subdued sunlight. One sister is observed head and shoulders, her face in profile to the right and partly shadowed by the drooping rim of her scarlet-trimmed white lace hat. The mass of her golden hair, caught with a pink ribbon, falls back of her creamy waist which is adorned with floral sprays. She looks toward her sister, who faces the spectator and is seen at half-length, in a maroon frock and wearing a Leghorn hat enwound with mauve. Her abundant brown hair is decked with a rose.

Signed at the lower left, RENOIR.

Painted in 1894.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.





PIERRE AUGUSTE RENOIR

FRENCH: 1841—1919

54—*FEMME A L'OMBRELLE*

Height, 18 $\frac{1}{4}$ inches; width, 15 inches

Bust portrait of a young French woman with chestnut hair, and eyes that almost match it, who faces the spectator from a sunny background of shrubbery, her eyes directed slightly downward and toward her left. She is bare-headed, and carries a small black parasol lined with white, which at the moment does not shelter her but rests, open, across her left shoulder, the hand holding it adorned with rings. She wears a light waist of creamy-white, vertically striped in delicate gray, open at the throat, with the back-folding collar tied with a rose-pink bow.

Signed at the lower right, RENOIR, '73.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.

ALFRED SISLEY

FRENCH: 1840—1899

55—*INONDATIONS A MORET*

Height, 21 $\frac{1}{4}$ inches; length, 29 inches

ON the right in the foreground an earth road mounts a green bank at the edge of a blue river, and follows along the line of the stream with a bend toward the left in the background, the course of the road taking it along the foot of a hill. Creamy and gray houses with red roofs line the water side of the road, in the middle distance, and others stand out from distant woods. The usually placid Loing has risen in a freshet, threatening to undermine buildings, near Sisley's home town, and already submerging the roots of trees which spread bare limbs before a windy blue sky swept by creamy-white clouds.

Signed at the lower right, SISLEY.

Painted in 1878.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.

CAMILLE PISSARRO

FRENCH: 1830—1903

56—*POMMIERS EN FLEURS: TEMPS GRIS*

Height, 23 $\frac{3}{4}$ inches; length, 29 inches

ON a gray, moist day of springtime an orchard of young apple trees is depicted, their branches burdened with abundance of blossoms and some of them leaning until they almost touch the deep, soft herbage of rich and fresh green which surrounds them. They stand in a valley which occupies foreground and middle distance, and in the middle distance displays a plowed field, while in the background are outlines of a hill beneath the light grayish sky. Near the right foreground a peasant woman, standing.

Signed at the lower right, C. PISSARRO, '97.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834—1917

57—*FEMME SORTANT DU BAIN*

(Pastel)

Height, 29½ inches; length, 30 inches

A YOUNG woman rotund without being heavy is withdrawing from the bath and observed in rear and lateral view, one foot on the floor and body inclined so that the shoulder conceals her face, as she supports herself with one hand resting on a neighboring chair-back. The figure in its supple modeling and flesh tones varying with the light is studied with attentive eloquence. Bluish and white draperies overhang the chair, a neighboring cushion is in golden amber; variegated background.

Done in 1890.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.



HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834—1917

58—*DANSEUSES ROSES*

(Pastel)

Height, 33½ inches; width, 23½ inches

FOUR young women of the ballet in traditional costume are portrayed engaging in a group manœuvre, lightly stepping, moving away from the spectator and toward the left, all with hands raised high. The faces of the rear two are seen in profile. The lithe figures are full of action while retaining assured poise. In the costumes red predominates, relieved by soft tones of gold, and the very light takes reddish notes, a strong relief being furnished by a greenish drapery.

Signed at the lower left, DEGAS.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.



CLAUDE MONET

FRENCH: 1840—

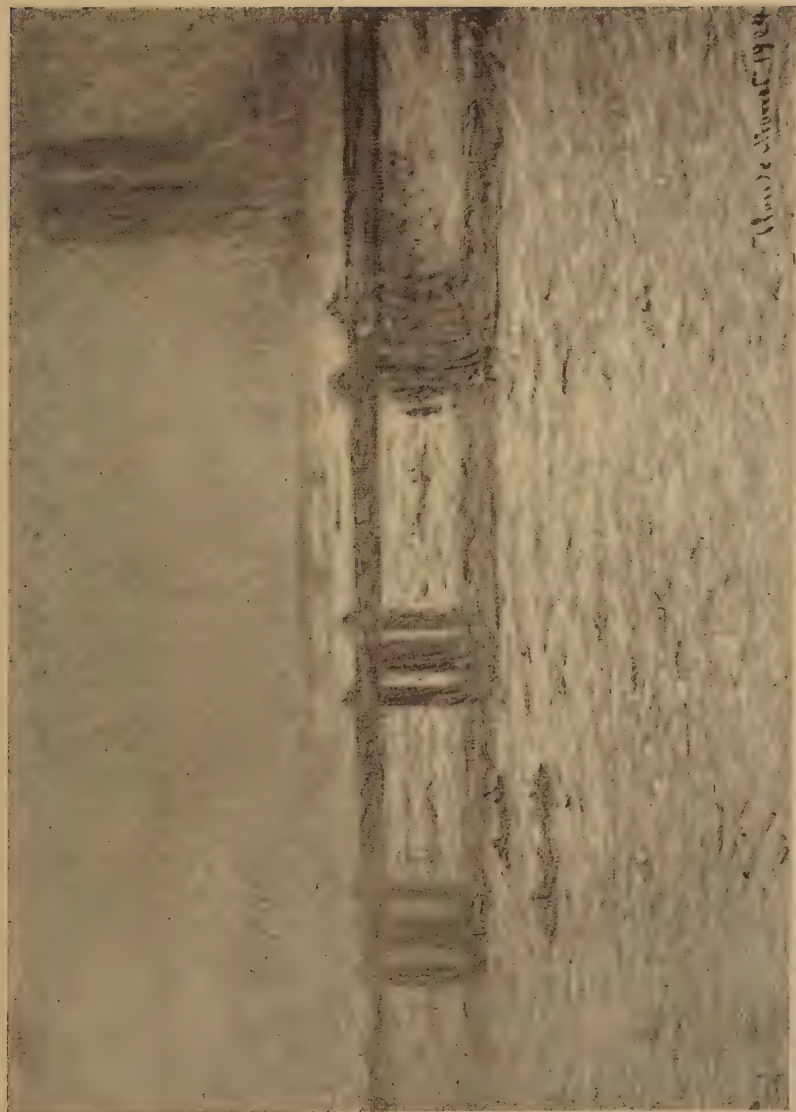
60—*LA TAMISE A LONDRES: LES PONTS
DE CHARING CROSS ET DE WESTMINSTER*

Height, 29 inches; length, 39½ inches

THE spectator looks up the Thames from a point in the stream below Charing Cross bridge, which spans the composition in the middle distance, its shore ends not coming into view. Beyond it the arches of Westminster Bridge are descried in a murky distance, with the towers of the Parliament buildings discernible at the right, all but lost in grayish vagueness. Through the darkening haze or fog which overlies the scene there radiates by reflection from the river a lurid light, strange, and except close to the water absorbed in the foggy blanket. Within the range of its brighter radiance, on the stream, river craft may be made out.

Signed at the lower right, CLAUDE MONET, 1904.

Property of Mr. JOSEPH F. FLANAGAN, Boston.



CLAUDE MONET

FRENCH: 1840—

61—*LA TAMISE À LONDRES: LE PONT DE CHARING CROSS*

Height, 25 $\frac{3}{4}$ inches; length, 40 inches

ONE of the artist's English series in which the several bridges of London figure prominently, one and another of them luring him to spread upon canvas their fascination in the varying lights of London fogs. Here the Thames occupies all the foreground, one might say all the picture, scarcely the indication of a shore or buildings being made out at left and none elsewhere. In the middle distance the span of Charing Cross bridge in purple-gray silhouette makes a line of demarcation between a ruffled river gleaming with sunset lights and an obscure sky dark with variants of mauve. Trains are crossing, and the smoke of their engines adds still other color to the atmospheric vapor. On the river three boats may be discerned.

Signed at the lower right, CLAUDE MONET, 1894.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.

CLAUDE MONET

FRENCH: 1840—

62—*LES NYMPHÉAS: PAYSAGE D'EAU*

Height, 28 $\frac{3}{4}$ inches; length, 41 $\frac{3}{4}$ inches

THE entire picture is given to a portion of the surface of a pond or stream, and in the background its green-bordered edge, the roots of the dense grasses there limiting the composition, which is without directly visible sky. Instead, the celestial blue is reflected in the water, making there a cerulean ground whereon are reflected also the greens of surrounding grasses and unseen foliage. The water and its reflections are interrupted at intervals by pads of the beautiful aquatic plants of the title, their pink, yellow and white blossoms lying upon leaves of pale green.

Signed at the lower left, CLAUDE MONET, 1905.

Purchased from Messrs. Durand-Ruel.

Property of MR. JOSEPH F. FLANAGAN, Boston.

CLAUDE MONET

FRENCH: 1840—

63—*BOIS D'OLIVIERS, BORDIGHERA*

Height, 26 inches; length, 32 inches

LITERALLY a wood of olive trees, whose foliage reaches beyond all the confines of the picture, which shows no sky but only the mystic green of the leafage penetrated by sunshine, the foil of the brown trunks supporting it, and a foreground of earth made beautiful by a varied herbage and the eccentricity of the penetrating light falling upon it. The foreground is low and shelving, with a dip toward the right and an abrupt bank rising on the left, at the foot of which a broad path winds into the wood. On the earth the play of light is warm and brilliant, within the ever-varying foliage cool and warming by turns, in a fascinating variance.

Signed at the lower right, CLAUDE MONET, '84.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.

ÉDOUARD MANET

FRENCH: 1832—1883

64—*FEMME DÉCOLLETÉE*

(PORTRAIT DE MME. DU PATY

(Pastel)

Height, 22 inches; width, 13¼ inches

Bust portrait of a woman young yet mature, figure to the front and head turned slightly toward her left, in which direction her dark hazel eyes are bent, her features expressing nervous vivacity, the expression of her eyes contemplative. Her dark hair, loosely done, falls well over her forehead. One side of her face is within a clear, transparent shadow, the other in a high light which is shared by her breast. Grayish bodice, edged and supported over the shoulders in floral notes.

Signed at the lower right, MANET.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.

ÉDOUARD MANET

FRENCH: 1832—1883

65—*DEVANT LA PSYCHÉ*

Height, 36 $\frac{1}{4}$ inches; width, 22 inches

THREE-QUARTER length figure of a lady standing before a dressing mirror and observed in back view. Her yellow-blond hair is wound about her head, which her height causes to appear just below the arched top of the mirror, which is framed in mahogany with ormolu mounts. The creamy flesh of arms and shoulders appears above a pale blue corset, which overlies a white underskirt, and the figure is seen in a strong yet soft light. Background a studied confusion of rich coloring.

When the canvas was purchased by the present owner from the Messrs. Durand-Ruel, New York, the *American Art News* in noting the purchase said: "The picture was painted in 1877, about the same time that Manet painted 'Nana', the heroine of Emile Zola's novel. The work is similar in composition, although the 'Girl before the Mirror' is superior in color. The 'Nana' is in the Brussels Museum. 'Devant la psyché' was originally in a noted collection in Paris, and has been exhibited in that city."

Signed at the lower right, MANET.

Property of MR. JOSEPH F. FLANAGAN, Boston.



ÉDOUARD MANET

FRENCH: 1832—1883

66—*PORTRAIT D'HOMME* ("L'HOMME BLOND")

(Pastel)

Height, 21 $\frac{3}{4}$ inches; width, 13 $\frac{3}{4}$ inches

HEAD and shoulders portrait of a youngish man with a somewhat marked pursing of the mouth and rather retreating chin, looking toward the left, his face seen a little more than in profile. He is of the blond type, with pink cheeks and blue eyes, and light sandy-brown hair which is matched by a beard of which he makes the most and a moustache fully encouraged. He wears a black coat and a broad, loosely tied blue-black cravat. Gray background.

Signed at the lower right, MANET.

Purchased from Messrs. Durand-Ruel.

Property of Mr. JOSEPH F. FLANAGAN, Boston.

PAINTINGS BY MODERN FRENCH, DUTCH, ENGLISH AND AMERICAN ARTISTS

HENRI HARPIGNIES

FRENCH: 1819—1916

67—*BOAT, STREAM AND SHORE*

Height, 12 inches; length, 17 $\frac{1}{2}$ inches

A FLAT-BOAT with two deck-houses is moored, in the middle distance, beside a yellow-gray shore, which broadly fills the foreground and glistens in the sunshine of an all but cloudless day. The blue river in which she lies courses between this barren reach of rough foreground and a kindly farther shore, whose varied banks are green and wooded; they show, too, the abodes of industry.

Signed at the lower left, H. HARPIGNIES, '92.

From the collection of the late H. B. DICK, New York.

THÉOPHILE DE BOCK

DUTCH: 1850—1904

68—*POOL AND DISTANT CHURCH*

(Panel)

Height, 10¾ inches; length, 21¼ inches

MARSHLAND waters of the foreground are rich with reflections of their bordering bank, crossing low in the middle distance, its colors contrasting with the light reflections of a clouded sky. The bank is green and brown, and at the left is the edge of a low and dense grove, beyond which in the distance a church raises its steeple above a low, confused landscape. On the back an inscription in Dutch, in calligraphic lettering, dated April 3, 1896.

From the collection of the late H. B. DICK, New York.

FREDERICK J. WILEY

AMERICAN: CONTEMPORARY

69—*LANDSCAPE WITH FIGURES*

Height, 17 inches; length, 21 inches

At right in the foreground a single detached tree stands brown against a turquoise sky which is heavily banked with white, creamy and grayish clouds. At the tree's foot, red-brown shrubbery raises its entanglements above the coarse green herbage surrounding a white pool, at the left of which stand two trees. Near them two figures are seen. Beyond a middle-distance of velvet verdure, a cluster of farm buildings about a brown-roofed house.

Signed at the lower right, WILEY.

From the collection of the late H. B. DICK, New York.



JEAN JACQUES HENNER

FRENCH: 1829—1905

70—*TETE DE FEMME*

Height, 22 inches; width, 15 inches

Bust portrait of a Magdalen creamy-white of skin, with the painted touch of color in her cheeks, with rich lips and deep hazel eyes, and blond hair variable in key according to the light and deepening to a mahogany-red. She faces the spectator squarely, with the slightest turn of figure towards the left, but with head slightly inclined, and thoughtful gaze directed soberly downward. The light is full on her face and breast and her blue décolleté waist, and plays upon the edges of her loosely flowing hair, which is brought forward over her shoulders out of the dark neutral background.

Signed midway at the left, J. J. HENNER.

Property of Mrs. ANNA J. SCHOELKOPF.



JEAN GUSTAVE JACQUET

FRENCH: 1846—1909

71—*THE AMATEUR ARTIST*

Height, 29 inches; width, 23 inches

A LADY of rotund features and full, liquid eyes, with a pink flower tucked into her golden-brown hair, is seated in a high-backed chair upholstered in red and ornately decorated, beside a pedestal on which stands a many-colored vase. She faces the spectator, her chair drawn up to a red-covered table, and turns her head to look off toward her left, while she holds open a sketching book in which two heads appear and poises her pencil in her right hand. She wears a blue décolleté waist and golden-yellow girdle, and a fur-trimmed jacket.

Signed at the lower left, G. JACQUET.

Property of a Private Owner.

GEORGES MICHEL

FRENCH: 1763—1843

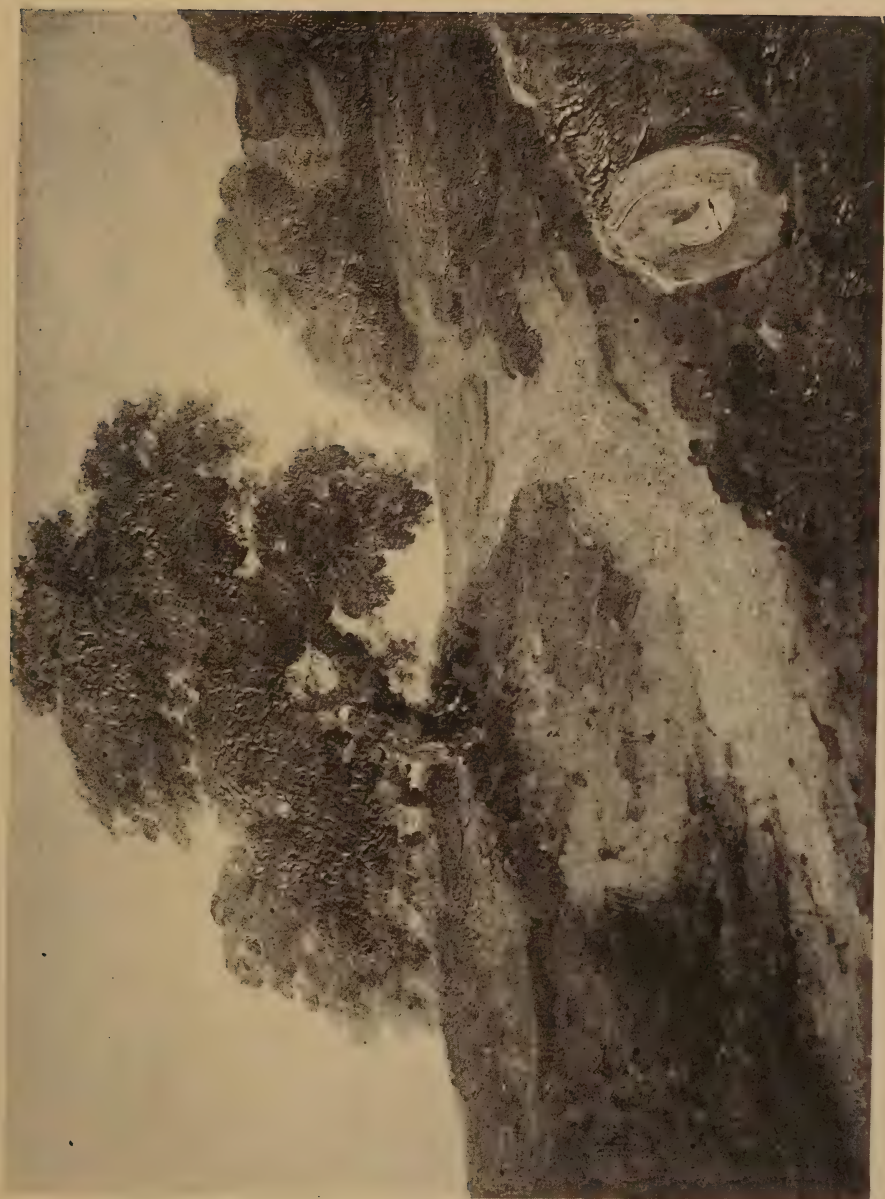
72—*LANDSCAPE*

Height, 17½ inches; length, 23¾ inches

ON a low mound near the centre of the composition, low and crooked trees with dense foliage stand out against a gray-white sky, and curving around the mound a yellow-sandy field roads cuts it off from slightly higher land on the right, where woods enclose a thatched cottage. In the right foreground the felled trunk of an aged birch comes into view.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.



GILBERT MUNGER

AMERICAN: 1837—1903

73—ON THE SEINE

Height, 17¾ inches; length, 25¾ inches

A COMPREHENSIVE landscape at once pastoral and sylvan, in sunshine and shadow, with nature encompassing the abodes of men, man in pursuit of the occupation of his existence, and animals thus support man. The Seine, silvery in summer sunlight winds between shores of fields and woods, passes a hamlet of white walls and brown-thatch roofs on the left, and in the distance passes under the several arches of a white masonry bridge. In the cool shade of the foreground a cowherd rests against a tree, watching two cattle moving toward the river, and out in the stream a fisherman is busy in his punt.

Signed at the lower left, GILBERT MUNGER.

Property of a Private Collector.

WILLEM ROELOFS

DUTCH: 1822—1897

74—LANDSCAPE AND CATTLE

Height, 17½ inches; length, 26½ inches

FROM the foreground a shallow stream or inlet indents green meadows with marshy borders, the water surface a soft white with reflections of a white and gray clouded sky, and at one edge of the stream lies a flat-bottomed boat. Straight ahead in the middle distance a large farmhouse with red-tiled roof lies beyond a hedge and within the protection of flourishing trees. To right are cows, with more of them seen in farther fields, and in the hazy distance are towers of a Dutch city.

Signed at the lower right, W. ROELOFS.

By order of the Executors of the late THATCHER M. ADAMS, New York.

JULES DIDIER

FRENCH: 1831—

75—*LANDSCAPE AND CATTLE:*

ROMAN CAMPAGNA

Height, 18 $\frac{3}{4}$ inches; length, 27 $\frac{3}{4}$ inches

FIELDS of wild land, green, yellowish and brown, lie in a broad cloud shadow in the foreground, while distant fields appear golden in sunshine in a valley bounded by hazy mountains. On a mound of the nearer middle distance are two gray cattle, and in the foreground a bird of prey has just pounced upon a hare.

Signed at the lower left, JULES DIDIER.

From the collection of the late HENRY SAYLES, Boston.

CHRISTOFFEL BISSCHOP

DUTCH: 1828—1904

76—*SAYING GRACE*

Height, 21 $\frac{3}{4}$ inches; length, 27 inches

IN a household of piety an aged woman in black, seated at a frugal table, clasps her hands in prayer, and a younger woman facing her pauses in her bread-cutting, lowering her eyelids. She is in quiet colors, and a close white lace cap enfolds her light hair; at her feet is a cradle. From a window at the left a filtered light warms the soft colors of the room.

Signed at the lower right, C. BISSCHOP.

From the collection of the late HENRY SAYLES, Boston.

CHARLES CARYL COLEMAN, A.N.A.

AMERICAN: 1840—

77—*STUDIO INTERIOR: STILL LIFE*

Height, 21 inches; length, 31½ inches

GRAY studio walls at either side embrace a broad window recess, the window woodwork dark brown, and through the many panes the eye sees white and creamy clouds overspreading an azure sky. On the window ledge and on a table before it are vases and musical instruments, and whole branches of brilliant blossoms from the vases extend over the entire span of the window embrasure. At right the figure of a young woman holding a ewer, posed in garments of soft rose and blue.

Signed at the lower right, C C C (in monogram), STUDIO, CAPRI, 1897.

From the collection of the late HENRY SAYLES, Boston.

GUSTAVE LOISEAU

FRENCH: CONTEMPORARY

78—*LES BORDS DE L'EURE: LE MATIN*

Height, 26 inches; length, 32 inches

A SOFT morning light illumines a sylvan landscape which is itself softened by a placidly winding stream, a faint auroral pink still lingers in and colors softly a pale robin's-egg sky. The air vibrates gently with delicate color, intercepted by darkening shadows. The river enters the picture at the left and passes out in the foreground, winding about a small, low, grassy point. The rounded elbow of its farther bank is massed with trees, the foliage of those towards the left light green in the sunlight, while in those towards the right the leafage shares the light with variable shadows. Notes of color spring from the underbrush and shrubbery, and add their variations to the reflections on the water.

Signed at the lower left, G. LOISEAU, with a date not readily decipherable (1909?).

Property of a Private Collector.



JULES WORMS

FRENCH: 1832—1881

79—SPANISH DANCERS

Height, 23 inches; length, 31 inches

A MERRY company, male and female, are gathered in a Spanish courtyard, and are entertaining themselves with music and dancing and song. In the background the gray wall of an inn, with projecting wooden balcony and an arched doorway, and on the right a mass of creeping and depending greenery, of vines in blossom. On a table in front of these, with the sunlight falling upon her, a short-skirted girl in blue dances lightly, while her comrades in costumes of varying color, crowding in doorway and against the wall and on the ground, seated and standing, help joy along by smile or song or castanets, or by the music of tambourine, mandolin or guitar.

Signed at the lower right, J. WORMS.

From the late Henry Hilton Sale, 1900.

Property of a Private Owner.

MAXIME MAUFRA

FRENCH: 1861—1918

In 1895 he was made a *chevalier de la légion d'honneur*. His work is represented in the Luxembourg, Musée de la Ville de Paris, Nantes and Rheims, Manchester (England), Chicago Art Institute and numerous private collections.

80—*COIN DE PLAGE: BELLE-ÎLE EN MER* *LES ROCHERS DES KORIGANS, DINAN*

Height, 26 inches; length, 32 inches

ON the left massive rocks project into a greenish-turquoise sea whose ruffled surface laps their base gently. Their sides respond to the action of the elements in velvety tones of soft and varied color, and as they approach the foreground rise in abrupt walls above the picture limits; here and there on the steep walls bits of green vegetation have taken hold. In the foreground the green wavelets break on a beach of warm yellow sand, and in the distance the sea loses itself in violet-gray to meet a clouded horizon, above which is a tint of rose.

Signed at the lower right, MAUFRA, 1905.

Property of a Private Collector.

J. FOXCROFT COLE

AMERICAN: 1837—1892

81—*VENICE (After Ziem)*

Height, 24½ inches; length, 36¼ inches

A COPY of a Ziem composition in which sailboats with canvas of mellow colors lie at right and left in the foreground, with the city spread out beyond them, the Ducal Palace and the Campanile seen in the central distance, the domes of the Salute far away at the left. Aboard the boats are figures in colorful costume, and nets are hauled up for drying.

Signed on the back, J. COLE.

From the collection of the late HENRY SAYLES, Boston.

GILBERT MUNGER

AMERICAN: 1837—1903

82—*THE TWO BROTHERS:*

FOREST OF FONTAINEBLEAU

Height, 24 inches; length, 33 $\frac{1}{4}$ inches

CLOSE in the foreground and standing at right and left of a shallow brooklet are two sturdy trees of similar proportions, except that the one on the left projects some bare and blighted limbs skyward, while all the branches of the other have their full of foliage. The trees stand in a cloud shadow, their autumn leafage dark toward the spectator against a creamy and hazy sky, which meets a flat horizon far away. A mild autumn haze overhangs all the broad intervening fields of the great Barbizon plain, distant village buildings and trees are seen here and there, and occasional cattle, and in the middle distance stands a white cottage, while before it a farmer and his dog are crossing the brook.

Signed at the lower left, GILBERT MUNGER.

Property of a Private Collector.

THOMAS MORAN, N.A.

AMERICAN: 1837—

83—*VENICE*

Height, 22 inches; length, 37 inches

IN the distance on the right the Doge's Palace and the Campanile, and opposite, the domes of the Salute, with a sunset sky beyond and the buildings largely in shadow. In the Laguna, in the central foreground a gondola crossing toward the right, and back of it a large number of boats closely bunched, their sails a rich mass of color. Above them the pale new moon.

Signed at the lower right, T M (in monogram, with a device).

By order of the Executors of the late THATCHER M. ADAMS, New York.

EUGÈNE VERBOECKHOVEN

BELGIAN: 1799—1881

84—*THE DEAD LAMB*

Height, 35 inches; width, 31 inches

IN a mountainous country, with high rounded peaks in the background on the right, and lowering clouds over and beyond them, a horned sheep is depicted in the rocky foreground, standing over the body of a dead lamb. The sheep raises its head, and with mouth open is bleating skyward. With background dark and middleground in a gloaming light, a ray of sunshine falls upon sheep and lamb.

Signed at the lower right, EUGÈNE VERBOECKHOVEN, 1875.

Purchased by the late owner direct from the artist.

By order of the Executors of the late THATCHER M. ADAMS, New York.



JULES HÉREAU

FRENCH: 1830—1879

85—*FARM WORKERS RESTING*

Height, 26¾ inches; length, 36¾ inches

FRENCH fields in summer sunshine reach back to the distance, cut along the right by a line of trees which bends into the foreground and throws it into shadow. Here in the cooling shade a shepherdess sits at the foot of a tree, her flock gathered about her, and a farmer sits on the grass chatting with her, his team also sharing in the shade and one of the horses nibbling at a branch of the tree. To right, haystacks and the outskirts of a hamlet.

Signed at the lower right, JULES HÉREAU, '66.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.

GILBERT MUNGER

AMERICAN: 1837—1903

86—*WOODS AT CHEVY CHASE,*

WASHINGTON, D. C.

Height, 26 inches; length, 36¼ inches

ON the right, crowning a hillside which slopes leftward and toward the foreground, dense trees at the corner of a wood raise rounded tops of deep green leafage toward a blue sky laden with gray clouds. Tops catch the sunshine, which spots the grassy foreground in front of shadows of the lower, nearer trees. Here two figures are standing, and in the lower foreground the edge of a pool comes into view. At left, distant rolling hills in sunshine.

Signed at the lower left, GILBERT MUNGER.

Property of a Private Collector.

L. LEE ROBBINS

CONTEMPORARY

87—*PORTRAIT OF A LADY*

Height, 43½ inches; width, 25 inches

THREE-QUARTER length standing figure of a blue-eyed young lady with Titian hair, facing the front, turned slightly toward the left. She wears an enormous black hat, with widely flaring and turned back rim, fluted and irregular of outline, and a long black cape clasped over a décolleté waist, with a pink rose at the corsage. Below, her skirt of rich blue comes to view, and in her ungloved hand she carries a book.

Signed at the upper right, L. LEE-ROBBINS, 1894.

By order of the Executors of the late THATCHER M. ADAMS, New York.

JOSEPH AMES, N.A.

AMERICAN: 1816—1872

88—*THE MARSHES*

Height, 28¼ inches; length, 44 inches

SUNSHINE and low drifting masses of thin gray cloud vapor give a broadly mottled effect to the flat surface of expansive lowlands, which reach to a far horizon, bordered in the distant right by low dark green woods. Meadows and marsh lands and a plowed field are golden, green and brown, cows are here and there, and at right a farmhouse nestles among trees.

Signed at the lower right, J. AMES, 1869.

From the collection of the late HENRY SAYLES, Boston.

FRITS THAULOW

NORWEGIAN: 1847—1906

89—*LA SEINE EN NOVEMBRE*

Height, 29 inches; length, 46 inches

A BROAD view of the river with its swirls and eddies carefully studied, in the gray afternoon of a hazy fall day. Green and white and with sundry varied hues, the water fills more than two-thirds of the picture. In the background city buildings come to view in the haze, and lights appear in them and along the quays—along one of which are seen trees in autumn foliage—and the lights continue across a bridge which spans the middle distance. In the foreground a river steamer filled with people.

Signed at the lower left, FRITS THAULOW, '92. Signed also with date and title on stretcher.

From the collection of the late HENRY SAYLES, Boston.



FREDERICK J. WILEY

AMERICAN: CONTEMPORARY

90—*WOODLAND LANDSCAPE:*

SUNSHINE AND SHADOW

Height, 30 inches; length, 40 inches

SUNSHINE and shade, woodland and clearing, in the deep coloring and the brilliance of autumn. Woods are at either side of the picture, deep green at left, lightened on the right, and within the shadowed foreground of lush herbage and brown lies a dark pool with a single light reflection. At either side in front of the woods are tall detached oaks with leafage brown and yellow. In the central distance, more trees in golden sunshine, and a figure where shade and sunlight meet.

Signed at the lower right, WILEY.

From the collection of the late H. B. DICK, New York.

SECOND EVENING'S SALE

THURSDAY, JANUARY 15, 1920

IN THE GRAND BALLROOM OF THE PLAZA

BEGINNING PROMPTLY AT 8.15 O'CLOCK

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

91—*THE HUNTER*

(Gouache Drawing)

Height, 7½ inches; width, 5 inches

A HUNTER homeward bound is portrayed in a wild country, toward evening. He comes forward at a swinging gait, his two dogs in leash trotting at his side, gun slung within his elbow, an intent expression on his rugged features. Done in black crayon, with fixative, on a sepia ground, and with touches of white. A vivid bit of action and characterization.

Signed at the lower right, D C.

From the collection of the late HENRY SAYLES, Boston.

ANTOINE LOUIS BARYE

FRENCH: 1795—1875

92—*THE LIONESS'S VICTIM*

(Drawing)

Height, $7\frac{3}{8}$ inches; length, $10\frac{7}{8}$ inches

A LIONESS crouched upon the ground, head raised and eyes blazing with gloating ferocity, has thrown both forepaws over the body of a bearded man she has struck down, and tears his breast with her claws. He is turbaned and wears baggy knee breeches, and a sandal lies at his bared feet. In brown on a yellowish-gray ground.

From the collection of the late HENRY SAYLES, Boston.

JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

93—*BLIND TOBIAS*

(Two Charcoal Drawings of the Famous Work in Oil
Now in the Widener Collection)

Height, $7\frac{1}{4}$ inches; length, 9 inches

Two studies on opposite faces of the same sheet of paper, the arrangement and details differing. On one face, a groping and bent figure moves away from the observer, and back of him against a building at the right are two nude figures, with hands raised and reaching out. On this, touches of yellow crayon brighten the sky. On the reverse the bent figure appears in profile, and the figure of a tall man, clothed, emerges from the doorway of the building, aided by a staff.

Both signed at the lower left, J. F. M.

From the collection of the late HENRY SAYLES, Boston.

THOMAS COUTURE

FRENCH: 1815—1879

94—*PORTRAIT OF A MAN*

(Crayon Drawing)

Height, 14½ inches; width, 11¾ inches

HALF-LENGTH portrait of a scholarly man in high-collared robe and white scarf, seated at a table, writing. He faces the left, three-quarters front, and looks over his spectacles in deep and penetrating thought.

From the collection of the late HENRY SAYLES, Boston.

JOHANN GEORG MEYER VON BREMEN

GERMAN: 1813—1886

95—*BLINDMAN'S BUFF*

(Water Color)

Height, 7 inches; width, 5 inches

FULL-LENGTH figure of a lively, bare-footed urchin, who has been blind-folded with a red kerchief, and as he steps forward raises the bandage from his keen eyes and peers under his hand alertly to his left. In his right hand he holds a small bare branch of a bush or tree. His unbuttoned coat of old-red shows an open white shirt, and his patched breeches are grayish.

Signed at the lower right, MEYER VON BREMEN.

Property of MRS. E. W. BASS, New York.

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

96—*GIRL IN GARDEN*

(Water Color)

Height, 6½ inches; length, 8½ inches

A stone retaining wall, soft gray in tone, crosses the picture, and before it a young girl in pink, wearing a sun bonnet, is seen in profile to the left, observed at half-length, with one hand reaching toward the top of the wall. In front of her are the tops of green plants, and above the wall the green bank blossoms with roses beneath a fair sky.

Signed at the lower left, HOMER, 1878.

From the collection of the late HENRY SAYLES, Boston.

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH: 1848—1912

97—*PRUSSIAN SOLDIERS*

(Water Color)

Height, 12½ inches; width, 9½ inches

Two Prussian soldiers in spiked helmets and great overcoats, carrying rifles and knapsacks, one wearing spectacles and one smoking a huge pipe, stand in the foreground facing the spectator, and looking at something far away at which he of the glasses is pointing a finger. Beyond the field in which they stand, a road traverses the landscape, between low hills, and in it an army train is moving away toward the distance.

Signed at the lower right, EDOUARD DETAILLE, 1871.

From the Whitney Collection, New York, 1885; No. 169.

Property of Mrs. E. W. Bass, New York.

DAVID YOUNG CAMERON

BRITISH: 1865—

98—*STUDY OF MOUNTAINS*

(Panel)

Height, $6\frac{1}{8}$ inches; length, $9\frac{3}{8}$ inches

MOUNTAINS brown and purple in a long and relatively low range, extending across the picture, are viewed darkly against a sky of waning light. In front of them a broad valley shows cultivated fields whose yellow surfaces are still warm in the lingering afternoon light.

Signed at the lower left, D. Y. CAMERON.

From the collection of the late H. B. DICK, New York.

HENRI FANTIN-LATOURE

FRENCH: 1836—1904

99—*PASTORAL: A SKETCH*

Height, $7\frac{1}{4}$ inches; length, $9\frac{1}{2}$ inches

AN idyllic scene in the open country in the season of warmth. At left a short, bushy tree, and at its foot a young woman reclining in abandon on the soft green carpet of the earth, her head upon the breast of a protecting figure seated beyond her. At right a dancing nymph dispensing with her pink and golden and gauzy draperies, a sister in dark garb raising a tambourine, and on the ground between them a young female figure in crimson.

Endorsed by the artist's widow: "Cette esquisse de Fantin a été donnée par lui au peintre Régamey. V. FANTIN-LATOURE."

From the collection of the late H. B. DICK, New York.

THÉOPHILE DE BOCK

DUTCH: 1850—1904

100—*LANDSCAPE WITH POOL*

(Panel)

Height, 9¾ inches; length, 14¼ inches

ON the right a brown hill with struggling vegetation, sloping to meadows which on the left reach to a low horizon; hill and meadows under a light sky of drifting and heavily rolling clouds. In the foreground, at the foot of the hill and before the meadows, trees and a lazy stream, grass and yellow wild-flowers, and green bush, and on the farther side of the water a peasant woman in blue with a white cap, standing beside a red cow.

Signed at the lower right, TH. DE BOCK, '90.

From the collection of the late H. B. DICK, New York.

ALBERTO PASINI

ITALIAN: 1826—1899

101—*MOORS AT ENTRANCE OF MOSQUE*

Height, 9½ inches; length, 15¾ inches

A CREAMY and gray masonry wall crosses the picture, pierced by grated windows nearby, and on the farther side of a central gate exhibiting blind window casings. Over the top of the wall project the green branches of trees which in the grounds within the wall closely surround a group of Moorish buildings. These are gray and yellow, and touched with rose and blue, and with the white of brilliant sunlight on the roofs, under a rich turquoise sky. Before the wall are many figures, men and women in brilliant colors, and horses and dogs. Some of the people are entering the gate; some are merchandizing.

Signed at the lower right, A. PASINI.

From the collection of the late H. B. DICK, New York.



JEAN FAUVELET

FRENCH: 1819—

102—*A GAME OF CARDS*

Height, 6¾ inches; length, 8⅝ inches

Two men, one in red coat and black breeches and the other clad in brown, are engaged at cards at a green-covered table, a third figure in light apparel looking on. The room is dim, with light from a leaded glass window on the left.

From the collection of the late HENRY SAYLES, Boston.



ADOLF SCHREYER

GERMAN: 1828—1899

103—WALLACHIAN POST STATION

(Panel)

Height, 8¼ inches; width, 6¼ inches

THE corner of a rude but firmly built rustic cabin with thatch roof projects from the right, receding to a fence which encloses its door-yard. Snow clings to the roof, and covering the ground blows toward the foot of a single, solid wooden door which is closed. A lone horseman, swarthy of hue and heavily clad, mounted on a short sorrel stallion, has ridden to the door and raps on it with the butt of his whip.

Signed at the lower right, AD. SCHREYER.

Purchased from the late William Schaus.

From the Mary J. Morgan Collection, New York, 1866; No. 60.

Property of MRS. E. W. BASS, New York.



LUDWIG KNAUS

GERMAN: 1829—1910

104—*THE CITY GIRL*

(Panel)

Height, 10 inches; width, 7½ inches

BUST portrait of an affable young lady of full development, figure slightly to the right and face turned toward the left, observed in a soft and diffused light before a neutral olive background. Her light chestnut hair is fluffy in front, and wound in a braid over the back of her head. Her cheeks are rosy, and their dimples and the Cupid-bow lips and blue eyes present a gracious smile. Plum-colored décolleté waist in flowered pattern, with corsage edged in white.

Signed at the upper right, L. KNAUS, '77.

Painted to order for the late Samuel P. Avery of New York.

From the Whitney Collection, New York, 1885; No. 212.

Property of Mrs. E. W. Bass, New York.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

105—*DANS LE JARDIN*

(Panel)

Height, 8¾ inches; width, 5¾ inches

IN a clear and sunny spot in a great park, four ladies are assembled in afternoon conversation, casually engaged, and are observed against a background of brownish woods; glimpses of a blue sky are obtained above sturdy branches and through clefts in the dense foliage. Of the ladies, who are all standing, two face the observer, their features appearing in sunshine and dappled with shadows, one lady is seen in profile to the left and one in rear view. Their costumes are scarlet and gold, with a foil of dark neutral tones. Beside the group, at right, is an urn of blossoming flowers. (On the back of the panel is a lively sketch of several figures, by the same artist.)

Signed at the lower right, MONTICELLI.

From the collection of the late H. B. DICK, New York.

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

106—*OUT IN THE COLD*

Height, 12½ inches; length, 14½ inches

A LIGHT snow covers a sloping field, with the green suggestion of the covered grass retained, and at the head of the slope, at the right, the brown trunks of a group of trees stand out against the red of a winter sunset. In the foreground a small boy well muffled up drags homeward branches of firewood.

Signed at the lower right, WM. M. HUNT, 1864.

From the collection of the late HENRY SAYLES, Boston.



DAVID YOUNG CAMERON

BRITISH: 1865—

107—*MOUNTAINS*

(Panel)

Height, 13 inches; length, 16 inches

PEAKED mountains with jagged inclines rise bleak and barren on either hand, their slopes appearing brown and purplish against a sky veiled in light vaporous clouds. In the middle distance, as the eyes look up a bit of a drear, unfriendly valley, a rough and low outpost of rock gleams, light gray and white in sunlight, and at its foot in the foreground comes to view the only bits of verdure the landscape presents—rough patches of green grass.

Signed at the lower left, D. Y. CAMERON.

From the collection of the late H. B. DICK, New York.

LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

108—*LANDSCAPE WITH SHEPHERD,
FLOCK AND WINDMILL*

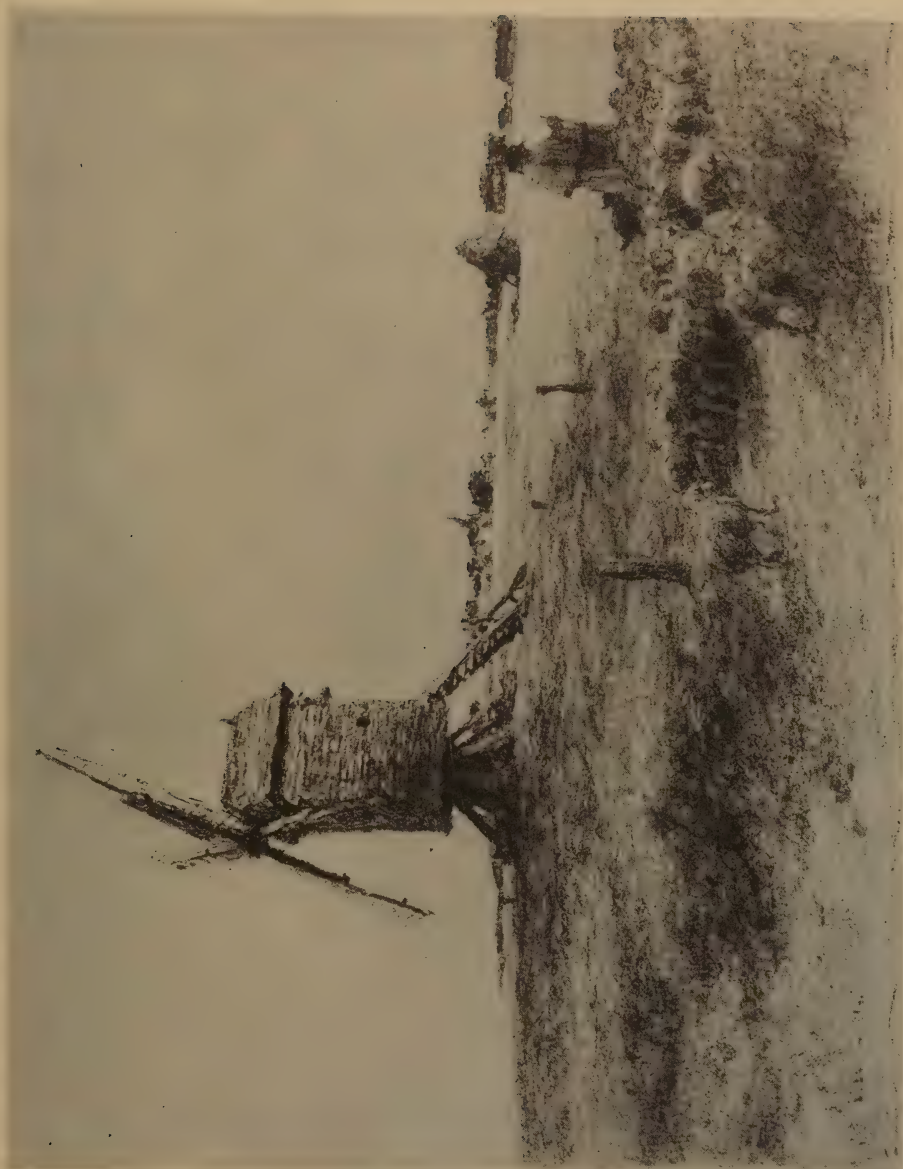
(Pastel)

Height, 13 $\frac{1}{4}$ inches; length, 17 $\frac{1}{4}$ inches

GRAZING fields and fields of agricultural land, rolling, low and treeless, reach to a village of clustering red roofs, and its dominant church. The foreground is within a cloud-shadow, and here a shepherd is at the head of his flock, and at left a gray windmill stands in imposing isolation. Sunshine illumines the farther fields and a haystack there, and the village beyond.

Signed at the lower left, LHERMITTE.

From the collection of the late H. B. DICK, New York.



HENRI HARPIGNIES

FRENCH: 1819—1916

109—*LANDSCAPE*

(Water Color)

Height, 6 $\frac{5}{8}$ inches; length, 10 $\frac{1}{4}$ inches

AT right and left and in the distance are creamy and gray farm buildings with red tile roofs, and in a rough, climbing road between them, with verdure at either side, are two small peasant figures and some wandering chickens.

Signed at the lower left, H. HARPIGNIES.

From the collection of the late HENRY SAYLES, Boston.



ELIHU VEDDER, N.A.

AMERICAN: 1836—

110—CONSPIRACY OR CONFIDENCES?

Height, 15¾ inches; width, 10¼ inches

Portrait figures of two men, at three-quarters length, a group segregated from a larger composition. The men are in the rich and colorful apparel of the days of ruffs and slashed sleeves, and are in earnest conversation. One, a dark, bearded man with brows knit, faces the observer and listens dubiously but intently to a ruddy and sandy comrade of Falstaffian figure, who is seen a little less than in profile facing the left. Conventional background of architecture and landscape.

Signed at the right, midway, on the pillar, E. VEDDER.

From the collection of the late HENRY SAYLES, Boston.

WILLIAM P. BABCOCK

AMERICAN: CONTEMPORARY

111—AT THE MIRROR

Height, 17¾ inches; width, 13 inches

THREE-QUARTER length figure of a plump, rosy-cheeked and red-haired young peasant girl, standing in profile to the left before a small mirror which reveals her full face. She wears a red and green plaid dress and a red shawl.

Signed at the upper right, W. BABCOCK, '57.

From the collection of the late HENRY SAYLES, Boston.

DAVID YOUNG CAMERON

BRITISH: 1865—

112—*BEN LEDI: SUNSET*

Height, 13 inches; length, 16 inches

MOUNTAINS rise dark and in sharp outline against a light creamy sky—a sunset sky of pale canary or of palest gold with the slightest suggestion of green. Aloft a single dark streak accents the gold, and at left is a tinge of mauve. In the flat valley of the foreground a few trees and shrubs appear dimly, in their modest share of the reduced light reflected from the sky.

Signed at the lower right, D. Y. C.

From the collection of the late H. B. DICK, New York.

GILBERT MUNGER

AMERICAN: 1837—1903

113—*FOREST OF FONTAINEBLEAU*

(Panel)

Height, 15 inches; length, 18 inches

ACROSS a foreground of green herbage, dark in forest shadows and encircling a small and silvery pool, the visitor looks through a broad umbrageous arch which is also deep green in its own shadow, to an area of the forest land flooded with sunshine, and on to a vaporous turquoise sky tinged with soft cream-white and delicate mauve. Out in the sunny area are lines of short trees in the colors of the early autumn, with a clear vista down the centre of the plain in which they stand, and at the edges of the shaded arch bright shafts of light accent the silver trunks of birches. Two women in the sun are binding up fagots, and a third is resting in the shadow of a tree.

Signed at the lower left, GILBERT MUNGER.

Property of a Private Collector.



AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

114—*THE YOUNG CELLARER*

Height, 18 inches; width, 14 $\frac{3}{4}$ inches

IN dim and spacious *caves*, with high round arches in which the shadows are deep, a blond and stout young man in loose white shirt and blue apron stands facing the observer, and holding up to the light a wine bottle, another bottle in his other hand held at his side. More bottles are on the floor, and in the background, behind a vat, an assistant is seen with another bottle.

Signed at the lower right, RIBOT (with date 1868?).

From the collection of the late HENRY SAYLES, Boston.



JOSEF ISRAELS

DUTCH: 1824—1911

115—*IN THE GLOAMING*

(Panel)

Height, 18 inches; width, 14 $\frac{3}{4}$ inches

THE last tinges of sunset linger in a clouded sky, against which are seen the slowly darkening trees about a Holland farmhouse and its outbuildings. In front of these a fenced-off green lot shows a spot of color in a mound or two of hay at the left, and in the foreground two peasants, a youth and a maiden, lean against the heavy rail fence, edging together in sympathetic twilight proximity and peace after the individual labors of the day. He is in his shirt sleeves, and both are in *sabots*; she wears a white Dutch cap and her arms are folded.

Signed at the lower right, JOSEF ISRAELS.

Property of MRS. E. W. BASS, New York.



WILLEM MARIS

DUTCH: 1844—1910

116—DUCKS

Height, 14 inches; width, 10 inches

DUCKS on the wing and ducks placidly swimming, their plumage glistening in the soft and diffused light of a slightly hazy day. They are seen above and on a silvery stream which from the foreground courses almost straight back to a hazy distance where gray windmills are descried. To left of the stream leaning willows line its bank, and to right of it are lush green meadows.

Signed at the lower left, WILLEM MARIS.

Purchased from Messrs. Knoedler & Co.

From the collection of the late H. B. DICK, New York.

DON RAIMUNDO DE MADRAZO

SPANISH: 1841—

117—UNMASKED

(Panel)

Height, 29 inches; width, 16 $\frac{1}{4}$ inches

FULL-LENGTH portrait of a complacent beauty with easy smile, décolleté waist with shoulder sleeves, and short skirts, carelessly seated upon the arm of a carved gilt settee, and glancing dreamily over her left shoulder as she faces the spectator. Throat and hair banded in red, she wears a dark velvet bodice, buff-brown skirt, and underskirt striped in brilliant red and edged with lace flounces. She is pleasantly fatigued, and on her lap rests the black face-screen from a bal masqué.

Property of Mrs. E. W. Bass, New York.

WILLARD LEROY METCALF

AMERICAN: 1858—

118—MOONLIGHT

Height, 26 inches; length, 29 inches

BACK of a white rail fence which stands on the far side of a roughly broken country road a tall and roomy farmhouse looms against a starlit sky, and its white face is traced with the shadow-branches of a graceful tree standing in front of it, outside the fence, the whole landscape being bathed in soft moonlight. In a corner of the house sheltered by bushes the mellow glow of an interior light appears.

Signed at the lower right, W. L. METCALF, 1906.

From the collection of the late HENRY SAYLES, Boston.

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

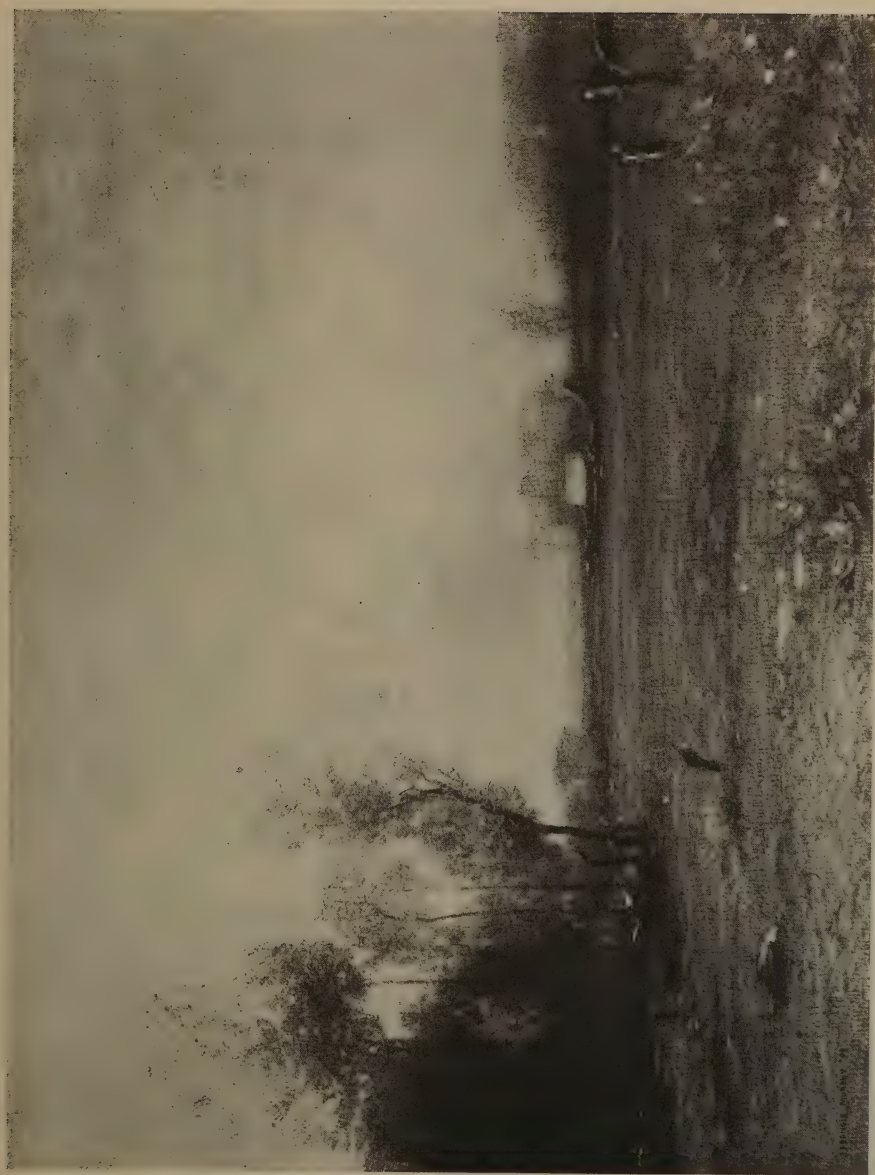
119—*SEPTEMBER AFTERNOON*

Height, 14 inches; length, 19 inches

A BROAD green meadow spans the foreground, dotted with notes of field flowers and the hint of a silvery rill. At the left is the dark edge of a green wood, with a line of slender saplings standing as sentinels before it. In the distance are agricultural fields, and farm buildings, and at the right is a low, bush-covered hillside, the whole under a sky lowering with the drifting clouds of September showers.

Signed at the lower left, J. FRANCIS MURPHY, '99.

From the collection of the late H. B. DICK, New York.



JOHN SINGER SARGENT, N.A., R.A.

AMERICAN: 1856—

120—*SKETCH OF A LABORER*

Height, 30½ inches; width, 25 inches

THREE-QUARTER length figure of a man of Italian type, with tousled black hair overhanging his brows, standing with his back to a light gray wall and facing the left, three-quarters front, with his head thrown well back. His eyes are narrowed and leveled, as though scrutinizing some piece of work with judgment and care. A brown cloak hanging on his right shoulder falls away from the left shoulder, and is brought around under the left armpit, leaving the left shoulder and breast nude. The flesh is creamy and supple, in a broad, warm and variable light. With bare arm akimbo, the left hand rests upon his hip; (the right arm and hand not visible). On a wall-shelf and wall beyond him, a plate and classical pottery pitchers, gray and blue and green.

From the collection of the late H. B. DICK, New York.



GEORGE INNESS, N.A.

AMERICAN: 1825—1894

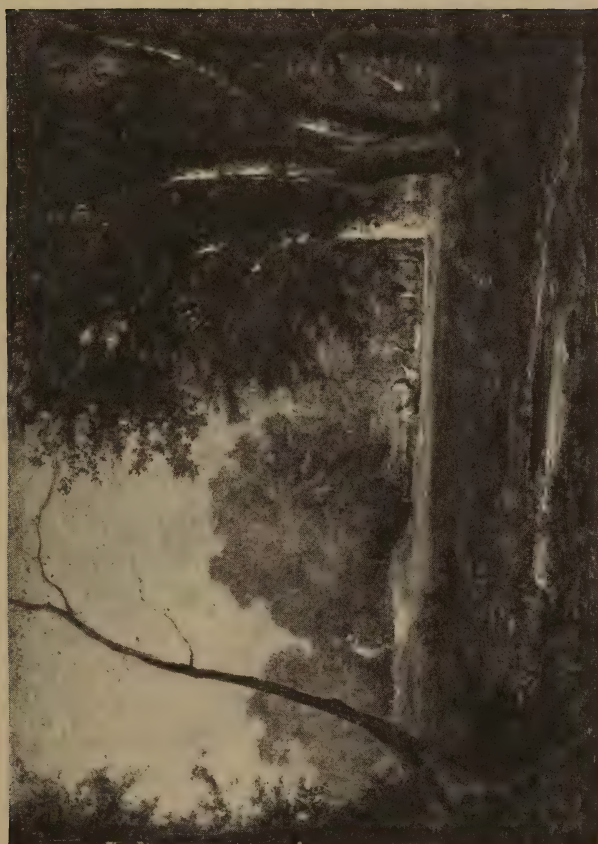
121—*SUMMER LANDSCAPE WITH FIGURES*

Height, 10 inches; length, 14 inches

AT right on the edge of a green clearing are handsome birches of noble proportions, and seated in the sunlight near them, at a large log, are two persons in conversation. The foreground is in shadow, and here a turn of a brook comes into view. At the distant left a load of hay is being driven down a road vanishing amid finely flourishing green trees.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.





MARTIN RICO

SPANISH: 1850—1908

122—*FISHING PARTY: THE RIVER SEINE*

Height, 15 inches; length, 22 $\frac{1}{4}$ inches

IN the foreground the placid river mirrors its farther bank of grasses, shrubbery and trees, the fleecy clouds in a robin's-egg sky, and the inverted images of a fishing party in three rowboats drawn up at the edge of the bank. In one boat are two men, one man has a boat to himself, and in the other boat are a man and a woman. In the background is a varied rural landscape of vague charm.

Signed on the central boat, RICO.

Property of MRS. E. W. BASS, New York.



LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

123—*SHEPHERD AND FLOCK*

(Pastel)

Height, 20 inches; length, 23 inches

PALE yellow and rose tinge a sunset sky, visible at left over far-off cobalt hills and at right above the tops of near-by tall haystacks, between which rays of the waning light brighten an earth carpet of fresh green grass. A diagonal line of aged pollard willows forms an angle with the line of the haystacks, and within the angle there comes forward a stout shepherd wrapped in his greatcoat, at the head of his close-following flock.

Signed at the lower left, L. LHERMITTE.

Property of MRS. E. W. BASS, New York.

WILLEM MARIS

DUTCH: 1844—1910

124—*THE THREE TREES AND THE DUCKS*

Height, 16 $\frac{1}{8}$ inches; width, 12 $\frac{7}{8}$ inches

Two ducks are in the water of a marshy stream, which runs from the foreground back to a hazy and indefinite distance. The water surface is silvery with cloud reflections, and interrupted by yellow and brown and green notes of grasses and weeds that grow up through the shallows. Three more ducks are in flight above the stream, at whose edge on the right some brown bushes line a bank of soft green. Above these rise conspicuously three slender trees, whose wispy foliage holds the sombre hues of autumn.

Signed at the lower right, WILLEM MARIS.

From the collection of the late H. B. DICK, New York.



HENRI HARPIGNIES

FRENCH: 1819—1916

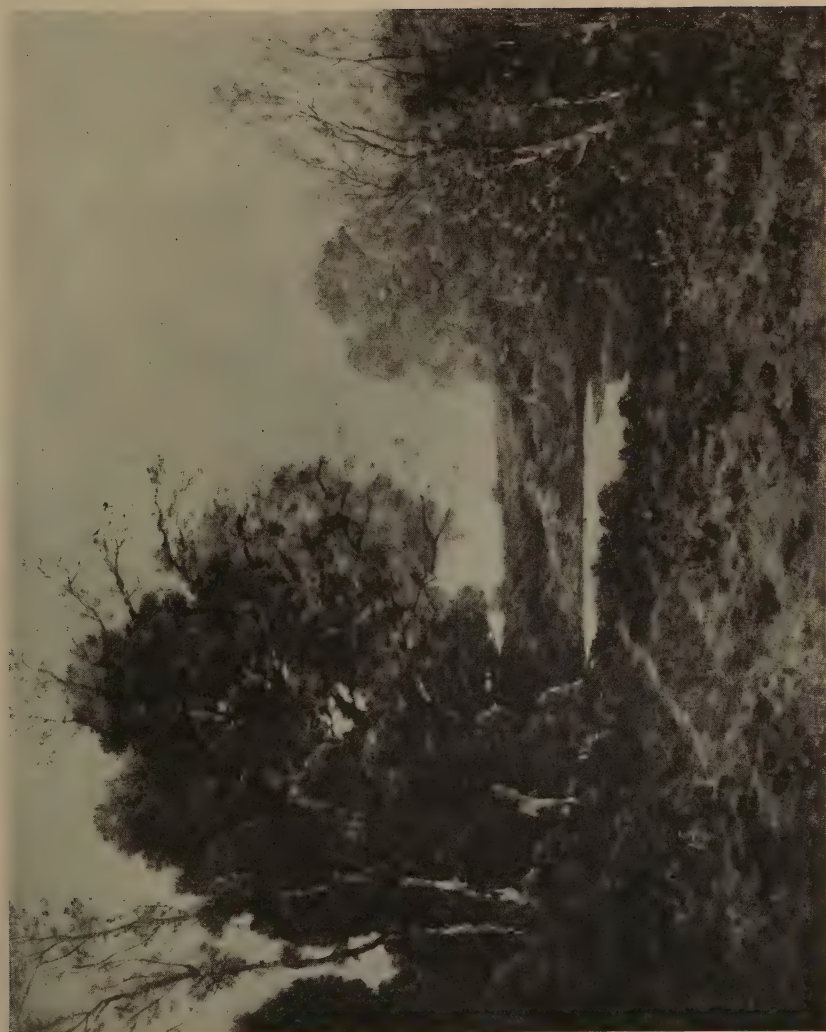
125—*LANDSCAPE AT SUNSET*

Height, 25½ inches; width, 23 inches

IN a wild part of fair France the eye looks westward down a short vale with trees at either side, across a wandering river and a low embankment, toward the westering sun rapidly sinking in crimson below the horizon, which shows a soft glow of gold. Toward the zenith the sky is still a pale turquoise blue. The low land of the foreground is gray with tufts of brown and green, and on a rise at either side the vegetation thickens. At left silvery trunks of slender trees are picked out below a dense expanse of green foliage which stands dark against the sky, while on the right a line of feathery trees catches a slant of light from the sunset, brightening and gilding their leafage.

Signed at the lower left, H. HARPIGNIES, 1907.

Property of Mrs. ANNA J. SCHOELKOPF.



GUSTAVE COURBET

FRENCH: 1819—1877

126—*BORDS DU DOUBS: EFFET D'AUTOMNE*

Height, 32 inches; width, 26 inches

A STEEP hillside coming into view high on the left in the middle distance slopes to the foreground and toward the right, its deep green grass turning to yellowish-green near at hand, and the slope enriched and brightened by the red and rich yellow of shrubbery and brush, this warm coloring further heightened by the autumn foliage of a tree towering over a great rock whose base is swept by a dark greenish-blue river. Above the stream, which appears only in the right foreground, mountains rise abruptly, to rearward, and in their higher altitudes snow lies white within their cradling blue summits.

Signed at the lower left, G. COURBET, '66.

From the collection of the late HENRY SAYLES, Boston.





RICHARD PARKES BONINGTON

ENGLISH: 1821—1828

127—*THE TURK*

Height, 13¼ inches; length, 16¼ inches

A SWARTHY turk with thick black moustache is seated on the floor, with back against the wall, surrounded by cushions and in the shadow of a rich cardinal drapery. With one hand raised to his turbaned head, he holds with the other his very long, straight stemmed, glowing pipe. He faces the spectator, with dreamy eyes cast down.

From the collection of the late HENRY SAYLES, Boston.



ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

128—*HIMSELF AS OTHERS SEE HIM*

Height, 12 $\frac{5}{8}$ inches; length, 15 $\frac{7}{8}$ inches

A PORTRAYAL of a large and very sapient-looking simian, brown of coat and gray of face, who after regarding himself in a hand-mirror turns to look at the spectator keenly, with eye ready for a challenge. He is seated on a light brownish floor, facing the left, and the dark brown of his coat is relieved and enriched by a dark crimson drapery gathered about his knees, his upper body being seen against a grayish-white wall brightened by sunlight.

On the back, the initials D. C.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

129—*FEMME ET L'AMOUR*

Height, 11 $\frac{1}{4}$ inches; width, 6 $\frac{3}{8}$ inches

AGAINST a dark woodland background the figure group is seen in sunshine and shadow, the high light falling broadly upon the flesh of Venus and her draperies, as she stands leaning, half-sitting, against a grass-covered rocky mound. Her draperies of white and rose fall to her waist, clinging by loops to her arms. With figure three-quarters to the front she faces the left, her face being seen in profile as she looks down at Cupid, and she extends her right hand over his head while supporting herself with her left against the mound.

Signed at right, on the mound, N. DIAZ.

Purchased from the French expert, M. Georges Petit, Paris.

From the late MR. ALBERT SPENCER'S private collection.



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

130—*AN APOTHEOSIS*

(Panel)

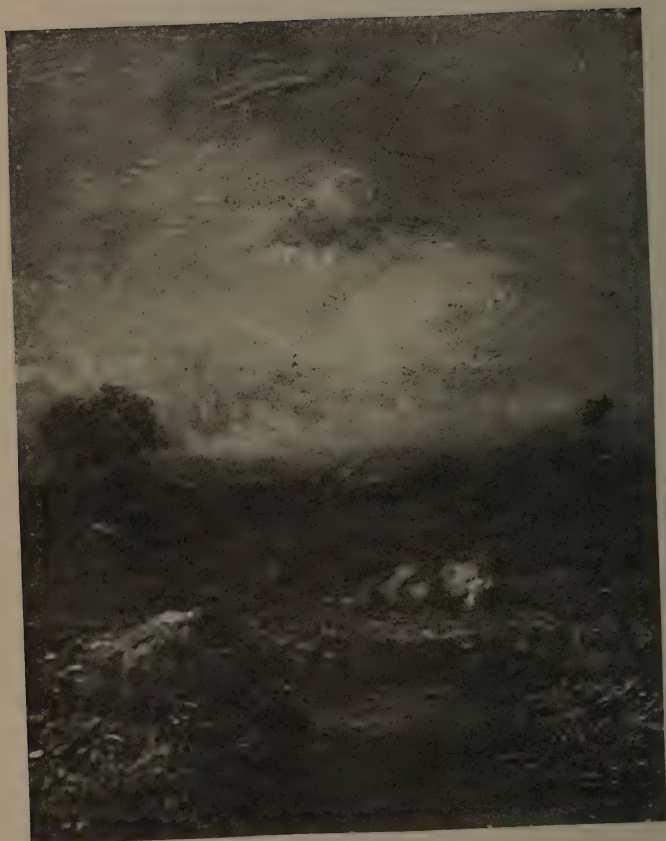
Height, 18 $\frac{1}{4}$ inches; width, 10 $\frac{1}{8}$ inches

AN allegorical female figure painted in the nude, in the attitude of an ascension into space, a remarkably fine bit of painting, in construction, surfaces and values. The figure seems to be rising among tenuous clouds in a turquoise sky, headed toward the right and away from the observer, and about to go free of draperies slipping from the knees. Her face is turned away and a mass of Titian hair to view, and the right hand is extended lightly before the breast. The body is in sinuous posture and the play of transparent shadow about the muscles most deftly managed.

Signed at the lower right, N. DIAZ.

Purchased from the late Adolf Kohn, New York.

From the late MR. ALBERT SPENCER'S private collection.



JULES DUPRÉ

FRENCH: 1812—1889

131—*AT CLOSE OF DAY*

Height, 9½ inches; width, 7½ inches

FIELDS of wild land, pastures, with stubble and brush, rocks and occasional trees, are receding from detailed view in the gloaming, and shadows deepen in the middle distance. In a confused and windy sky a white-edged cloud-bank near the horizon catches a creamy light from the departed sun, and reflects it upon the foreground, gilding the figures of cows recumbent near a pool.

Signature on the back, J. DUPRÉ.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

132—*LANDSCAPE*

(Panel)

Height, 14 inches; width, 10½ inches

A BROOK gray and silvery, and with a hint of blue, issues from beyond a blunt and rough point of land on the right of the foreground, and curling forward about the point, purls out of view with the limits of the picture on the right. Seated in the soft and deep green grass on the left of the stream, a peasant girl in a red cap watches her goats, which may be seen in the middle distance, where the ravine of the brook yields to hills. At right and left grow feathery Corot trees, and a distant hill is crowned by buildings, beneath a turquoise sky of many clouds.

Signed at the lower left, COROT.

From the collection of the late H. B. DICK, New York.

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

133—*SHEPHERDESS AND FLOCK IN FOREST*

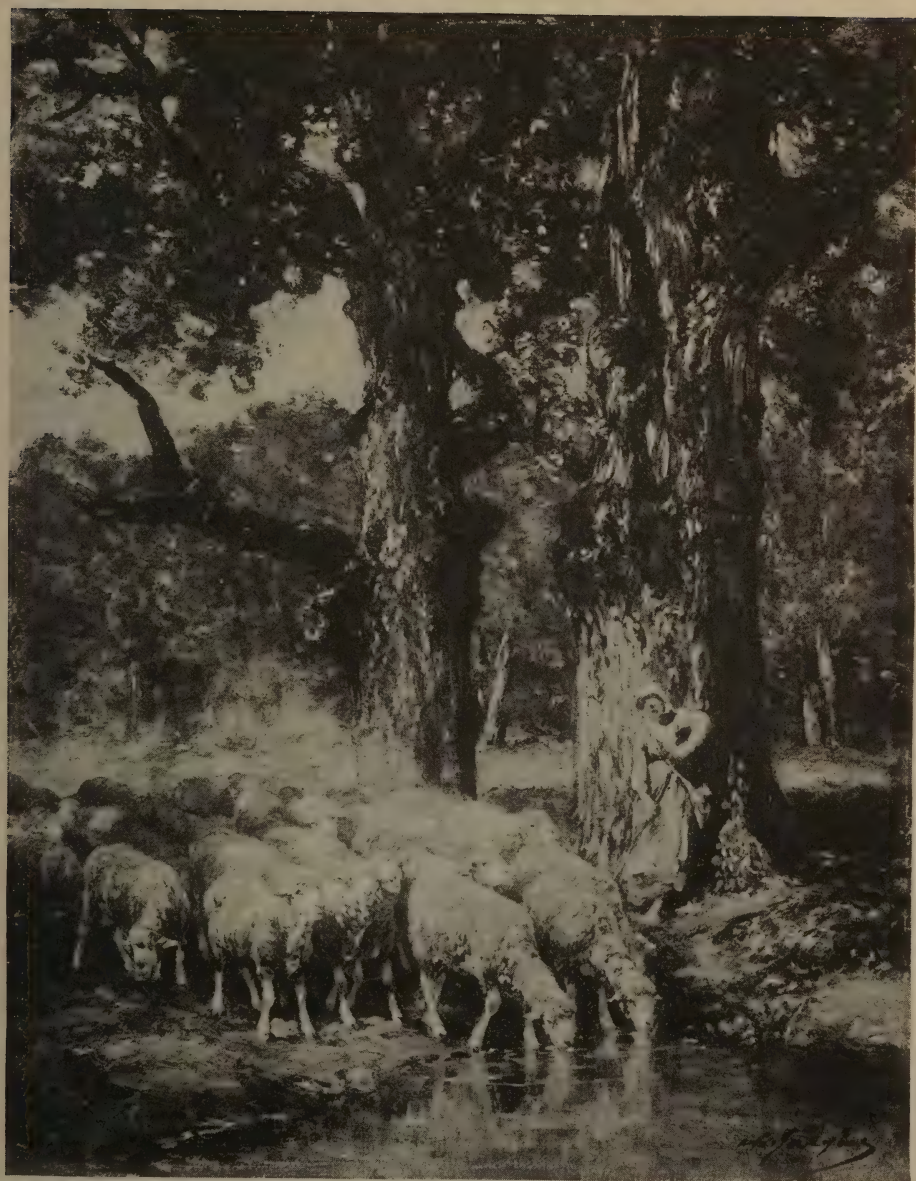
(Panel)

Height, 13½ inches; width, 10½ inches

BROTHER monarchs of the forest, two great trees aged and gnarled, stand at the right, on the border of their green and dense domain, in a green clearing at the edge of a pond. Their gray trunks reflect silvery rays of light, and their upper branches range above and beyond the picture. At the foot of the larger tree a young shepherdess in pink and gray and blue and white stands leaning against the sturdy trunk, watching her flock of sheep that have come to the water to drink. The sunlight that glints from the fungus-grown tree-trunks also silvers the noses of the sheep, and the unctuous surfaces of their fleece.

Signed at the lower right, CH. JACQUE.

From the collection of the late H. B. DICK, New York.



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

134—*VILLAGE ON THE OISE*

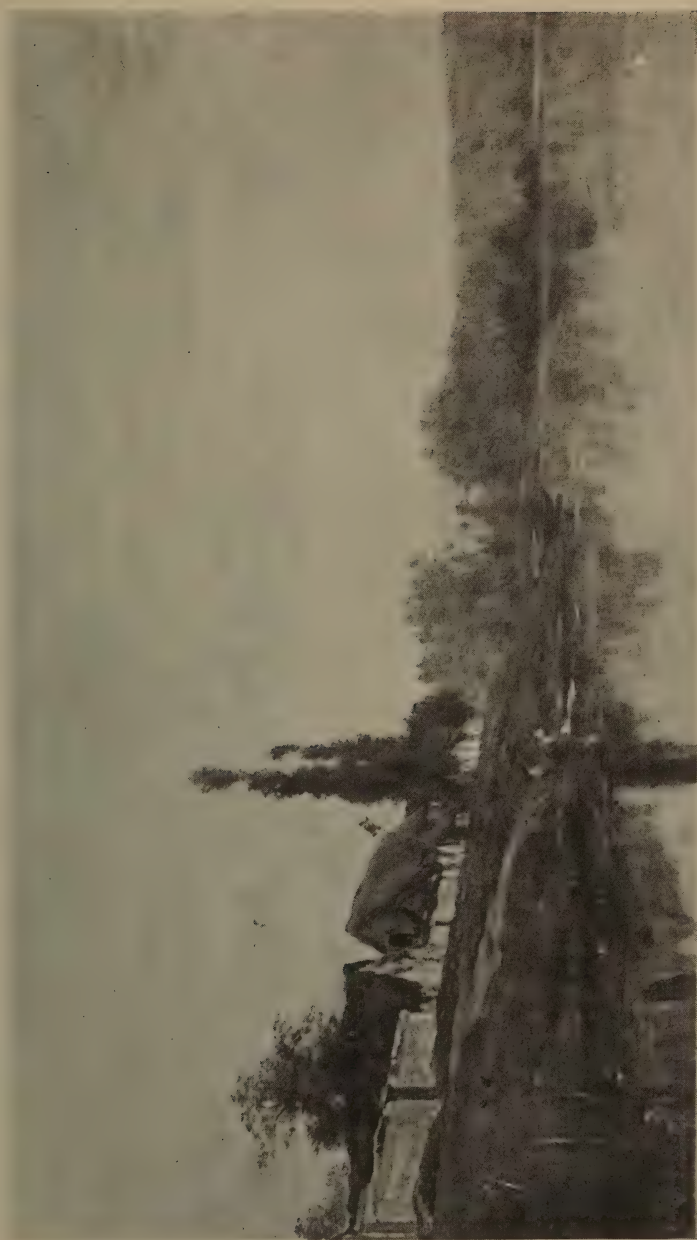
Height, 15 inches; length, 26½ inches

A SECTION of the village comes into view at the left, on the top of a green bank which rolls gently down to the placid, silvery river, which occupies all the foreground and in the middle distance loses itself amid wooded shores softly luminous in the first tints of autumn. The shadows of the trees mottle the water, two punts are drawn up at the end of the bank, and at the foot of a gray path down the slope a laundress accompanied by a small boy is doing the *linge*. The village houses are creamy, under dense roofs of brown thatch, and the garden walls are creamy and gray.

Signed at the lower left, DAUBIGNY, 1863.

Exhibited at the Boston Museum of Fine Arts, 1886.

From the collection of the late HENRY SAYLES, Boston.



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

135—*LANDSCAPE WITH COWS*

Height, 15 $\frac{3}{8}$ inches; length, 23 $\frac{5}{8}$ inches

HAZY in the far distance are low hills, above whose tops an orange glow suffuses the horizon, and the sky of white clouds above lightens a silvery reach of water that comes between two points of land in the middle distance and spreads out in the foreground, where it laps lazily a shore of grasses, reeds and blossoming wild plants. The point of land on the left rises in a steep slope, and large and small trees on it spread their leafage before the sky and throw the nearby foreground into transparent shadow. Beyond them houses are seen on the slope. On the right the point of land is low and lightly wooded, and an indefinite structure appears at its tip. In the foreground shallows two red cows stand knee deep.

Signed at the lower left, COROT.

Exhibited at the Boston Museum of Fine Arts.

From the collection of the late HENRY SAYLES, Boston.



ADOLF SCHREYER

GERMAN: 1828—1899

136—A WALLACHIAN TEAM

Height, 31½ inches; length, 59 inches

NIGHTFALL approaches in a wild and lightly wooded country, with scattered trees at the foot of a mound on the left and the edge of a wood on a higher hillock on the right. Through the hollow between these eminences a deeply rutted road runs, winding off toward the left, and in it in the foreground is a heavily loaded cart drawn by a numerous team of straining horses. Led by one man in the saddle, they are urged with the whip by another man riding a wheeler. The last rays of the setting sun brighten their glistening backs, and in the shadow of the hill, escaping the sunlight, is a third mounted man, accompanying the convoy as guard or director.

Signed at the lower right, AD. SCHREYER.

Originally purchased from the late William Schaus.

From the Henry T. Cox Collection, New York, 1902.

Property of a Private Owner.



ÉMILE VAN MARCKE

FRENCH: 1827—1890

137—*THE FARM AND ITS LIFE*

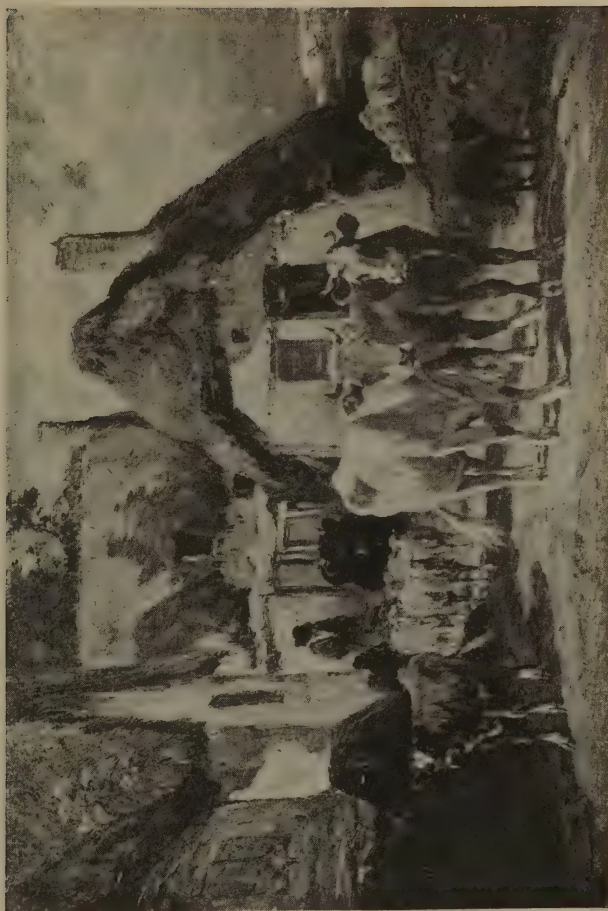
Height, 22 $\frac{1}{4}$ inches; length, 32 $\frac{3}{4}$ inches

COTTAGES and farm buildings, flocks and herds, and their guardians both human and animal, and the wide-reaching fields, all are brought together by the artist and concentrated in a profound study of appreciation and sentiment, one of the painter's most eloquent efforts and without the drawback of the great scale of some of his comprehensive canvases. Here are clustered on the left a hamlet group of cottages, gray, yellow and reddish-brown, with thick roofs of warm brown thatch; the nearer roofs reach above the picture and over the ridge of their next neighbor project the taller branches of friendly trees. Turning the angle of a narrow street and coming forward, a farmer is following his animals, a black cow in shadow and some sheep in front of her and in front of them a calf, while leading all are two cows, a white-faced red cow and a white cow, well forward in the sunshine—in their shadow at the side a black shepherd dog. At right more sheep are nibbling beside a cottage, at the edge of the fields. Essentially placid, the entire composition is rendered with an animated sympathy supporting sureness of technical accomplishment.

Signed at the lower left, EM. VAN MARCKE.

From the Henry T. Cox Collection, New York, 1902.

The property of a Private Owner.



FREDERICK J. WILEY

AMERICAN: CONTEMPORARY

138—OAK IN AUTUMN

Height, 24 inches; length, 32 inches

ON the right the edge of a green wood under a greenish-turquoise sky, and before it in the foreground a detached tree, an oak leaning slightly, at the edge of a spring-pool. The gray bark gleams white in a slant of light, the foliage is autumn-brown with touches of red. Surrounding the pool, green grass and weeds, enlivened by wild flowers, and at the border of the pool a figure.

Signed at th lower right, WILEY.

From the collection of the late H. B. DICK, New York.

FRANÇOIS CLOUET

(ATTRIBUTED TO)

FRENCH: 1510(?)—1572

139—*PORTRAIT OF A MAN WITH A RED HAT*

Height, 12¾ inches; width, 8½ inches

SMALL figure, bust length, turned three-quarters to the left. In a gold brown slashed doublet, linen collar and flat red cap. A small beard and moustache. He holds a carnation in his right hand. Green background.

The name of Clouet is today regarded as generic rather than as signifying any clearly defined individual. Jehan Clouet seems to have been of Flemish extraction; and, although his son François Clouet was court painter to Henri II, he worked under northern influence. This portrait was bought by Mr. Adams in Paris, with an attribution to Clouet.

By order of the Executors of the late THATCHER M. ADAMS, New York.

ENGLISH SCHOOL

EARLY NINETEENTH CENTURY

140—*CHILDREN BLOWING BUBBLES*

Height, 25 inches; width, 19½ inches

A LITTLE girl in low cut blue dress is seated on the left. She looks up at the large soap bubble which has just been blown by the boy, who, in a brown coat and white waistcoat, is on the right; he holds a dish of soapy water in his extended right hand.

In composition and general style, this recalls certain pictures by John Opie (1761-1807). When acquired by Mr. Adams, it passed under the name of "Le Main."

By order of the Executors of the late THATCHER M. ADAMS, New York.

SIR HENRY RAE BURN, R.A.

SCOTCH: 1756—1823

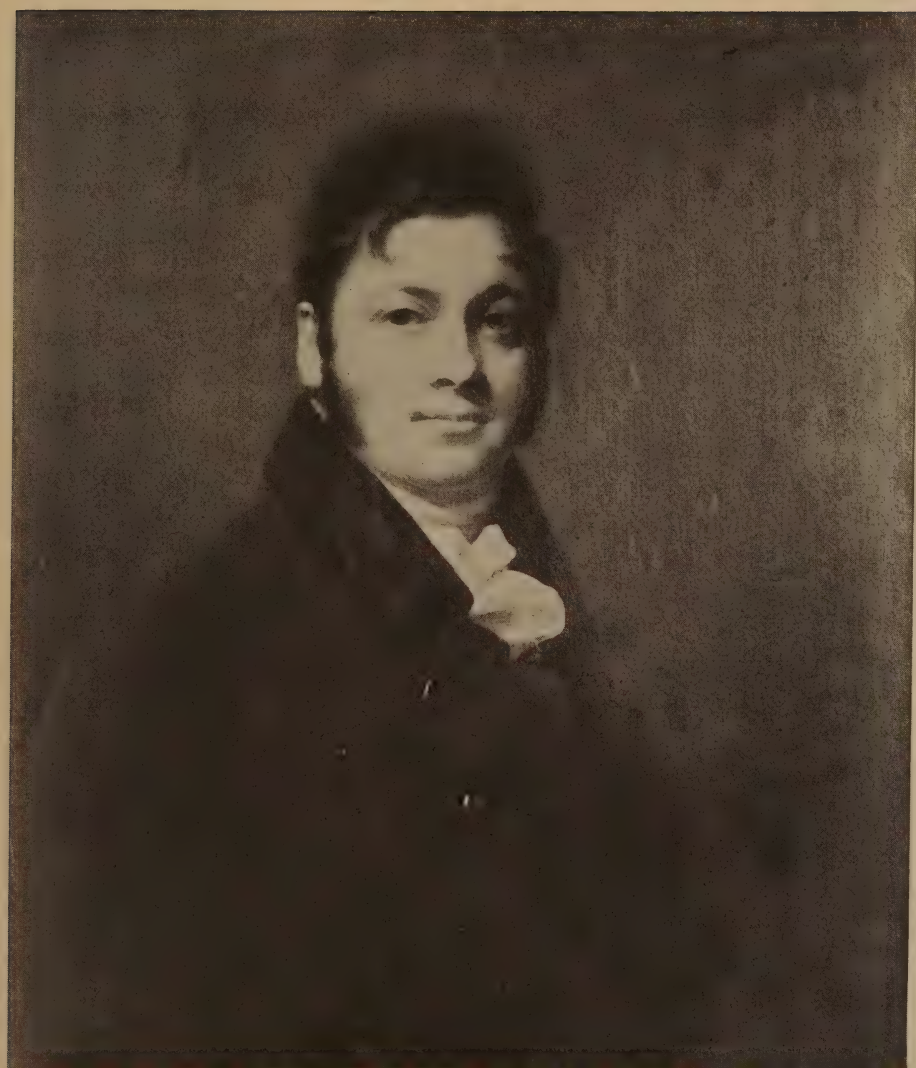
141—*PORTRAIT OF R. A. IRONSIDE*
OF TANNOCKSIDE

Height, 30 inches; width, 25 inches

HALF-LENGTH, three-quarters to the right, the face to the front. In a dark blue coat, buttoned across the chest, white stock. Wearing side whiskers. Neutral background.

Purchased from Wallis & Son, London.

From the collection of the late HENRY SAYLES, Boston.



SIR HENRY RAEBURN, R.A.

SCOTCH: 1756—1823

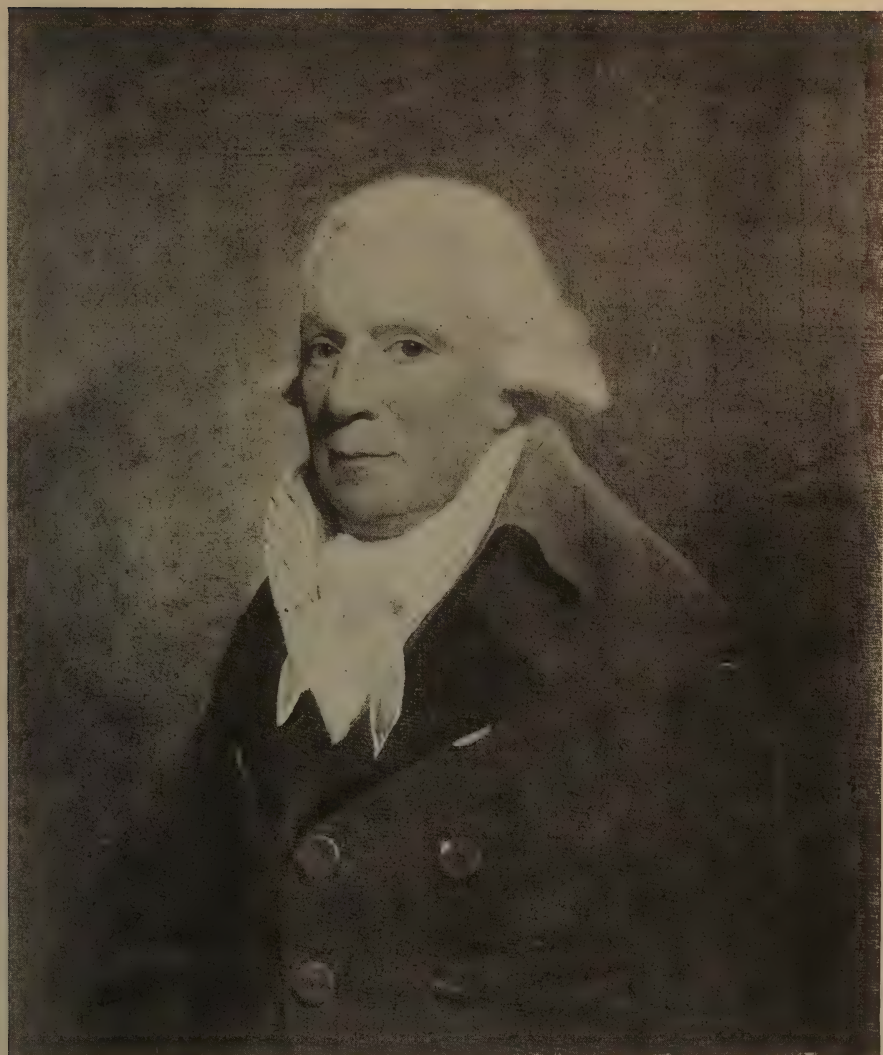
142—*PORTRAIT OF JUDGE MAITLAND*

Height, 29½ inches; width, 25 inches

HALF-LENGTH, three-quarters to the left. In a blue coat with brass buttons, large white muffler. Grey hair and clean shaven. Brown background.

Purchased from Wallis & Son, London.

From the collection of the late HENRY SAYLES, Boston.



MICHIEL JANSZ VAN MIEREVELT

DUTCH: 1567—1641

143—*PORTRAIT OF A BURGOMASTER*

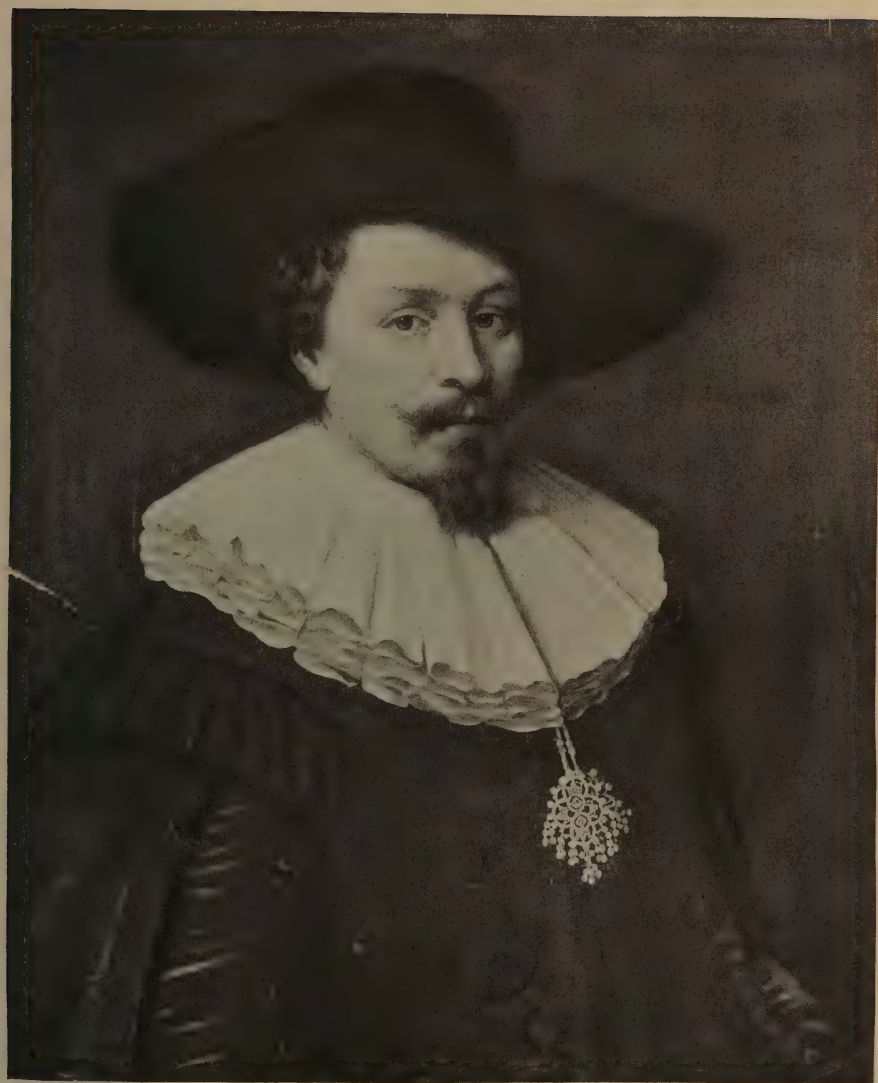
Height, 29 inches; width, 24 inches

HALF-LENGTH, three-quarters to the right. In a black brocaded doublet, flat collar with lace strings, soft black felt hat. The features refined and strong; the eyes blue and the expression serious; an imperial and moustache.

Signed half way down on the right with the artist's monogram, inscribed "aet. suae, 42," and dated 1639. And so one of his very latest works.

Formerly in the collection of Mrs. Clarence M. Hyde, sold February 20, 1912, No. 147. \$2100

By order of the Executors of the late THATCHER M. ADAMS, New York.



AELBERT CUYP

DUTCH: 1620—1691

144—*PORTRAIT OF A GIRL*

Height, 42 inches; width, 31 inches

SMALL full-length figure of a girl, aged about twelve, in a grey dress, with stiff skirt; short sleeves embroidered with gold; pink bow; large lace collar and cuffs; a cap, trimmed with gold braid, and having a yellow and pink tassel; fair hair and earrings. She stands slightly toward the right on a paved floor. With her left fingers she touches a bunch of grapes, which, together with a peach, black grapes and a lemon, is in a dish on the table on the right. Curtain background.

Purchased from Sir Charles Robinson by the late Thatcher M. Adams in 1911.

By order of the Executors of the late THATCHER M. ADAMS, New York.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

145—*PORTRAIT OF MASTER HARE,* *AS "INFANCY"*

Height, 29 inches; width, 24 inches

SMALL three-quarter length figure. In a white, low-cut summer dress and puce sash, turned toward the left and pointing at some distant and unseen object. A tree above and to the right in full autumn foliage.

Master Francis George Hare was the eldest son of Francis Hare, or Hare-Naylor, of Hurst-Monceux, the associate of Charles James Fox. He sat for "Infancy" in 1788 and 1789. The picture, which was exhibited at the British Institution in 1845 and at the Royal Academy in 1872, was painted for his aunt, Lady Jones, wife of Sir William Jones. It passed to Miss Shipley, Marcus Theodore Hare, Julius Charles Hare and Augustus J. C. Hare. It was the subject of a lawsuit at Westminster Hall, London, in 1869. (Graves and Cronin: "Works of Reynolds," 1899, Vol. II, p. 435.) It was engraved by R. Thew and S. W. Reynolds. Since 1906 it has been in the Metropolitan Museum (No. 248).

Another version of the same subject is "the picture of unquestioned authenticity and great charm, the "Portrait of Master Hare" (No. 1818B), by Sir Joshua Reynolds, who in this, as in other similar pieces, proved himself the painter *par excellence* of childhood in all its innocence and ingenuousness, even though this picture is by no means impeccable as regards draughtsmanship. It was bequeathed to the Louvre by Baron Alphonse de Rothschild in 1905. ("The Louvre: Fifty Plates in Colour," 1910, p. 305.)

This, a third, version of the subject was for some time the property of Thomas Hoade Woods, for upward of forty years a partner in the firm of Christie, Manson & Woods, and was sold at his sale at Christie's May 26, 1906, No. 74.

F. C. Lewis engraved the "Portrait of Master Hare," after J. Slater's picture painted in the "Grillion's Club."

O'Donoghue: "Engraved British Portraits in the British Museum," 1910, Vol. II, p. 443.

A. L. A. "Portrait Index," p. 654.

Hare: "Story of My Life," 1901, Vol. III, p. 10.

Reynolds: "Engravings by S. W. Reynolds," Vol. II, plate, 49.

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SIR HENRY RAE BURN, R.A.

SCOTTISH: 1756—1823

146—A BOY WITH CHERRIES

Height, 29 inches; width, 24 inches

SMALL, nearly full length; to the front. Fair-haired, blue-eyed, rosy-cheeked, in white shirt, sitting on a hillock. His left hand is raised and holds cherries; his right grasps the handle of the basket on the ground by his side.

Formerly in the possession of the family of the artist, and by them exhibited at Edinburgh, 1876, No. 89. Included in the Raeburn sale at Christie's May 7, 1877. Subsequently in the collection of Captain Gaskell. Sold at Christie's, March 17, 1888, No. 80. Later in the collection of Sir William Cunliffe Brooks (died 1900) and disposed of at Christie's in June, 1901. Three years later it was in the possession of Major Oswald Ames, in London.

W. R. Andrew: "Raeburn," 1894, p. 105.

"Year's Art," 1902, p. 278.

Armstrong: "Raeburn," 1901, p. 115.

Graves: "Century of Loan Exhibition," 1914, Vol. III, p. 975.

By order of the Executors of the late THATCHER M. ADAMS, New York.



SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

147—*PORTRAIT OF LADY BROUGHTON*

Height, 35 inches; width, 27 inches

THREE-QUARTER length; three quarters to the left; seated. In a white dress of muslin, black sash; a blue wrap lying across her arms. Dark blue and gold ribbon in her dark hair. Her left arm rests on a pedestal. Sky background.

Elizabeth, eldest daughter of Philip Egerton and sister of Sir John Egerton of Fulton Park, married, June 5, 1792, Sir John Delves Broughton, 7th Bart. Sir John succeeded his father in 1813, and *d. s. p.* Aug. 9, 1847. Lady Broughton died at Hoole House, Cheshire, Jan. 27, 1857, aged 86.

The Lady Broughton painted by Sir Joshua Reynolds was the mother-in-law of Elizabeth, Lady Broughton, here painted.

The family of Delves were out of genealogical consideration for centuries, but their ancestor, Sir Henry Delves, had fought in the French wars under Edward, the Black Prince. The fourth Baronet assumed the name of Delves.

By order of the Executors of the late THATCHER M. ADAMS, New York.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

148—*PORTRAIT OF WILLIAM ROBERT,
SECOND DUKE OF LEINSTER*

Height, 27½ inches; length, 35 inches

SEATED in high-backed chair; half length; as a young man. In a light drab vest and breeches, and marabou, fur-lined coat. Lace cuffs and cravat. His right hand rests on a document in the left foreground. His left rests on the arm of the chair, with his fingers against his waist.

William Robert (Fitzgerald), 2nd Duke of Leinster, was born March 13, 1749; he succeeded to the peerage, November 19, 1773; was a supporter of the Union. He died in Ireland, October 20, 1804, and was buried in Kildare Abbey. It is his son and heir, the 3rd Duke of Leinster, who is alluded to in Barham's "Ingoldsby Legends" *sub* "Mr. Barney Maguire's Account of the Coronation."

This portrait was purchased from General Bulwer, of Heydon Hall, Norwich. Such was the social standing of the Duke, that there are at least three other portraits of him, who was painted by Reynolds in 1775. (1) The Duke of Leinster at Carton, Maynooth, possesses the three-quarter length (49 in. by 39 in.) which was exhibited at the Royal Academy in 1775, No. 234, as "A Nobleman" and again in 1879, No. 44. It was engraved by J. Dixon and by S. W. Reynolds. (2) The Duke also owns, at Kilkea Castle, a three-quarter length (50 in. by 40 in.), identical in composition but with an inscription on the paper; it formerly belonged to A. Beauclerc, of Ardglass. (3) A head (30 in. by 25 in.), replica of a portion of the two previously mentioned pictures, belonged to the late Rev. Sir Talbot Baker in 1899.

The Duke sat to other painters also. Martin Archer Shee painted his portrait, standing by a table and wearing a riband and star. It was engraved by C. Turner and by J. Heath. Gilbert Stuart also painted his portrait, holding a paper. It was engraved by C. H. Hodges.

Sir Jonah Barrington: "Hist. Memoirs of Ireland," 1835, Vol. I, p. 181.

Leslie and T. Taylor: "Reynolds," 1865, Vol. II, p. 128.

Reynolds: "Engravings by S. W. Reynolds," Vol. II, plate 8.

Graves and Cronin: "Works of Reynolds," 1899, Vol. II, p. 574.

Armstrong: "Reynolds," 1900, p. 217.

A. L. A. Portrait Index, 1906, p. 856.

O'Donoghue: "Engraved British Portraits," 1912, Vol. III, p. 44.

By order of the Executors of the late THATCHER M. ADAMS, New York.



NICOLAS MAES

DUTCH: 1632—1693

149—*PORTRAIT OF A CAVALIER*

Height, 47½ inches; width, 37 inches

LENGTH, in full face. Wearing a black doublet and ample cloak; fine lace collar, with strings. Very small moustache; long curly hair falling on his shoulders. The fingers of the right hand touch a stone pedestal; his left is held loosely before his waist. Neutral background.

Painted about 1670, a date which marks the best period of the painter.

Formerly in the collection of the 1st Marquess of Dufferin (died 1902), and sold at Christie's Jan. 28, 1905, No. 93, as the "Portrait of a Gentleman."

Exhibited at the Hudson Fulton Exhibition, Metropolitan Museum of Art, New York, 1909, No. 61.

Hofstede de Groot's Edition of Smith's "Catalogue Raisonné," 1916, Vol. VI, No. 399A.

By order of the Executors of the late THATCHER M. ADAMS, New York.



THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

150—*PORTRAIT OF*

CAPTAIN THOMAS CORNWALL, R.N.

Height, 50 inches; width, 40 inches

THREE-QUARTER length; three quarters to the left. In dark blue naval uniform, with white silk facings and gold buttons; white silk waist; coat edged with gold braid, as also are the pockets; lace cuffs; white stock; in a wig. The right hand tucked into the waistcoat; the left presses his cocked hat to his side and grasps the hilt of his sword. In the right background is a high rock; in the left a distant view of the sea with a man-o'-war and other shipping.

Originally in the collection at Delbury Hall, near Ludlow, Salop, the seat of the Cornwall family who afterward changed their name to Cornwall. Sold out of that collection at Christie's, July 8, 1905, No. 123.

Photographed by Mr. Braun Clément et Cie as "Captain Cornwall."

By order of the Executors of the late THATCHER M. ADAMS, New York.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

151—*PORTRAIT OF FRANCIS,
TENTH EARL OF HUNTINGDON, F.R.S.*

Height, 50 inches; width, 40 inches

THREE-QUARTER length; three quarters to the right; standing in blue ornamented coat with deep cuffs and waistcoat edged with black. A small wig, with black ribbons hanging down behind, black necktie, and wrist-frills. He holds his hat in his right hand before him; his left is on his hip. Red curtain in the left background; architectural setting on the right. The title inscribed above, to the right.

Francis, tenth Earl of Huntingdon and Lord Hastings de Hastings, was born March 13, 1729. Master of the Horse, Nov., 1756, and Groom of the Stole, he carried the third sword of State at the Coronation of George III, Sept. 22, 1761. He succeeded to the Earldom, Oct. 13, 1745. He died suddenly, Oct. 2, 1789, aged sixty, while sitting at table in the house of his nephew, Lord Rawdon. Walpole tells us he travelled in Italy, and was a friend of Warren Hastings. As he *d. s. p.*, the ancient barony of Hastings and other honors devolved upon his eldest sister and heir general, Countess of Moira, and were carried by her into the Rawdon family; they are now possessed by the Earl of Loudoun.

Sat to Reynolds in 1754. The portrait paid for, July, 1754, £21. The frame (six guineas) sent to Ireland.

Engraved by R. B. Parkes, 1874, $5\frac{1}{4}$ in. by $4\frac{1}{4}$ in. in "Works of Reynolds."

Formerly in the collection of the Marquess of Hastings, at Donington Castle; from him it passed to his sister, Edith Maud, Countess of Loudoun, who still owned it at her death in 1874. It was afterward bought from the family by McLean, the picture dealer, who sold it to C. Sedelmeyer, of Paris. (It is reproduced in his "Catalogue," 1892, No. 92.) It next passed to the late M. Ed. André, of Paris. Eventually it was acquired by Mr. Thatcher M. Adams in 1909.

Lord Huntingdon and Lord Stormont sat together to Reynolds, for a whole length, in 1753-1754.

"There are new young lords, fresh and fresh, two of them are much in vogue, Lord Huntingdon and Lord Stormont. I supped with them t'other night at Lady Caroline Petersham's. The latter is most cried up; the other is very lively and agreeable."—Walpole to Montagu, Dec. 6, 1753.

Gentleman's Magazine, 1789, p. 961.

"The young Lords Huntingdon and Stormont, just arrived from their travels, sat to Reynolds for two whole lengths on one canvas; and here his merit in drawing complete figures and setting them well on their legs, in the attitude most natural to them, was equally conspicuous."—Leslie and Tom Taylor: "Reynolds," 1865, Vol. I, p. 109.

Graves and Cronin: "Works of Reynolds," 1899, Vol. II, p. 499.

W. Armstrong: "Reynolds," 1900, p. 213.

Toynbee: "Walpole's Letters," Vol. VIII, p. 8; Vol. XIII, p. 287.

By order of the Executors of the late THATCHER M. ADAMS, *New York.*



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

152—*PORTRAIT OF MASTER ARBUTHNOT*

Height, 53½ inches; width, 39 inches

SMALL, full-length figure of a young boy; the body to the front; the head turned to the left. He is dressed in a dark velvet costume, trimmed with lace at the neck, and a broad belt. His long fair hair falls on to his shoulders. In his left hand, which rests on his hip, he holds his hat. His right rests on the head of a large brown, long-haired dog with white chest, which is sitting on its haunches with its mouth wide open. The two figures are on rising ground under a tree on the left; in the right distance the sun is setting across the valley under a cloudy sky.

The boy here seen was a son of the Rt. Hon. Charles Arbuthnot, M.P. (1767-1850). Lawrence made a black and chalk drawing of this boy and his brother under the title of the "Two Sons of the Rt. Hon. Charles Arbuthnot." Lawrence also painted the portrait of Mrs. Harriet Arbuthnot, this boy's mother.

Formerly in the collection of Mr. White Webbs, Enfield, near London. Subsequently in the possession of C. Sedelmeyer, of Paris, and illustrated in his "Catalogue of Twelfth Hundred of Paintings," 1913, p. 130, No. 83.

By order of the Executors of the late THATCHER M. ADAMS, New York.



GEORGE ROMNEY

ENGLISH: 1734—1802

153—*PORTRAIT OF*

MRS. ST. GEORGE AND CHILD

Height, 57 inches; width, 43 inches

WHOLE lengths; the mother sitting, in a white muslin dress and a black-grey shawl, the ends of which cross over her lap; her head swathed in white; she is seated on a bank and looks out at the spectator. The child stands by her side, on the right, nude; he leans his arms against his mother's knees. Landscape setting.

Anne Stepney, of Durrow, married Richard St. George Mansergh St. George, of Headford Castle, Co. Galway. The child is Richard James Mansergh St. George (1789-1857).

Sittings were given in July and August, 1791; paid for, 200 guineas, July 18, 1791.

Mrs. St. George died shortly after the picture was painted; it was sent over to the family seat, Headford Castle, where it hung until about 1888, when it came into the possession of Mrs. Winn, granddaughter of the lady here represented.

Included in a sale at Christie's, May 6, 1893, No. 66, and bought in by the owner.

Exhibited at the Grafton Galleries (Fair Children), 1895, No. 145, by Mr. E. J. Winn.

Ward & Roberts: "Romney", 1904, Vol. II, p. 138.

A. B. Chamberlain: "Romney", 1910, p. 170.

By order of the Executors of the late THATCHER M. ADAMS, *New York.*

George M. Adams



GEORGE ROMNEY

ENGLISH: 1734—1802

154—*PORTRAIT OF SIR ARCHIBALD CAMPBELL, K.B., OF INVERNEIL*

Height, 60 inches; width, 49 inches

THREE-QUARTER length, standing three quarters to the left. In uniform, scarlet coat with dark blue facings, with gold braid and one epaulet, Star of the Order of the Bath, lace cravat; wearing a wig. His clasped hands rest upon his stick and clasp his cocked hat. Stormy clouds in the right background. A distant view of Fort George, Madras, in the left background.

Of Inverneil and Ross, born Aug., 1739, son of James Campbell, Commissary of the Western Isles of Scotland and Chamberlain of Argyle. Married Amelia, daughter of Allan Ramsay, the painter, of Ainkell. Entered the army in the North American campaign, and was wounded at Wolfe's taking of Quebec. Governor and Commander-in-chief on the coast of Coromandel, East Indies, in 1787. M.P. for the Stirling Burghs. Died March 31, 1791, and was buried in Westminster Abbey.

Bought from a member of the Campbell family for whom it was originally painted.

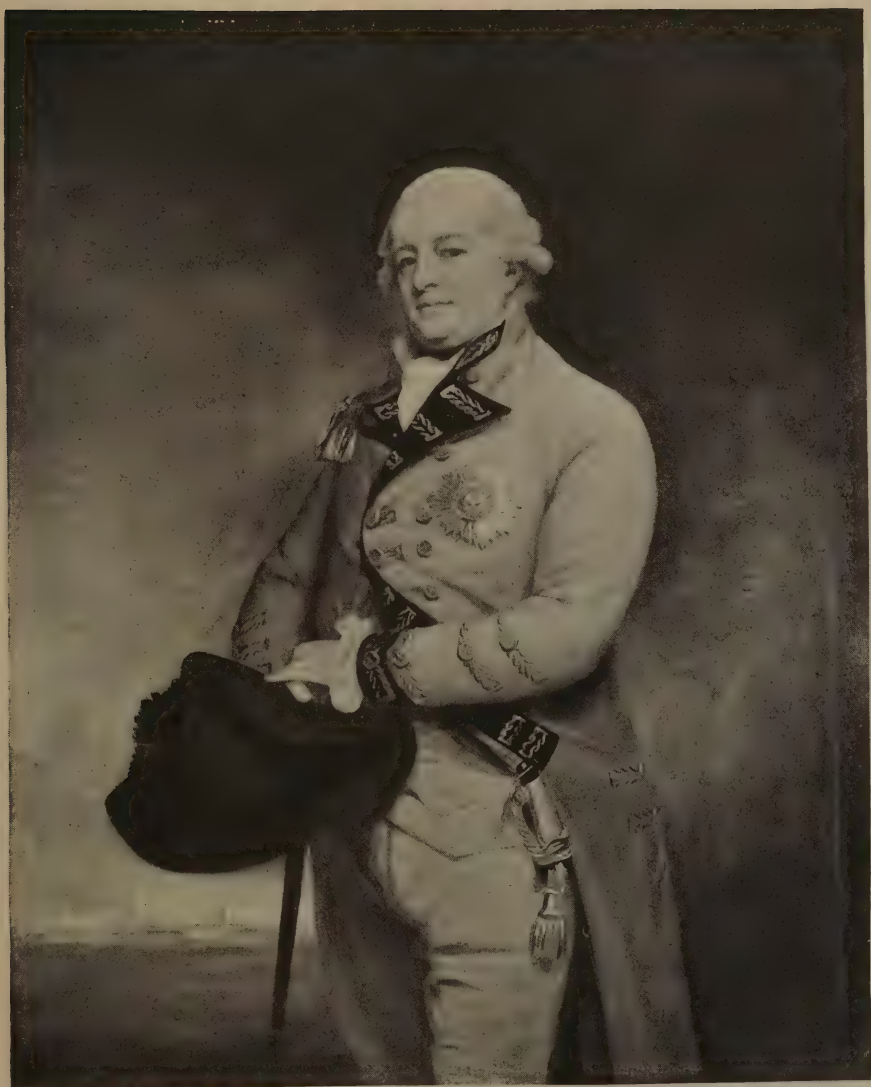
General Campbell gave sittings to Romney in January to June, 1790. The original portrait was paid for April 15, 1791, 70 guineas. According to Ward and Roberts ("Romney", 1904, Vol. II, p. 24), two replicas were painted. One of them was sent to Mr. Addison's, Surrey Street, Strand, April 8, 1791; paid in full by Lady Campbell, 70 guineas, March 26, 1792. The other also was sent to Mr. Addison's, Dec. 10, 1792 and paid for on the same date, 70 guineas, also.

In general composition and pose this portrait widely recalls the other one (60 in. by 48 in.) which was exhibited by General J. Studholme Brownrigg at the Royal Academy, 1882, No. 4; and by Canon T. S. Brownrigg at the Grafton Galleries, 1900, No. 101. It passed into the possession of C. Sedelmeyer, of Paris. (It is reproduced in his "Catalogue of the Ninth Hundred of Paintings", 1905, No. 97.) Subsequently, it was acquired (No. 39) by Mr. E. R. Bacon, in whose catalogue it is illustrated (No. 39).

The following remarks on the other canvas apply equally well to this one:

"By G. Romney there was an effective three-quarter length portrait of Sir Archibald Campbell of Inverneil. Against a sky background he stands in a scarlet coat, with dark blue facings and gold braid and a white stock. He wears white breeches,

[Continued



[No. 154—*Continued*]

and in his folded hands he holds a stick and his large black hat; on his breast is the star of the Order of the Bath. Sir Archibald Campbell was an able soldier and no mean statesman; he served as Captain in America as early as 1758 and was wounded at Wolfe's taking of Quebec. He was again in America in 1775, was taken prisoner, and on his release was given the command of the successful expedition against the State of Georgia. In 1782 he was made Governor of Jamaica, and three years later Governor and Commander-in-Chief of Madras, where he rendered great services to the country and to the East India Company. He died in 1791 and was buried in Westminster Abbey, where his monument stands in Poets' Corner. In this portrait the grace and elegance of attitude which contributed the chief charm to Romney's portraits of ladies strike one as being rather a fault than a quality; for there is none of the power or characterization, none of the dignity of expression, which one would expect to find in a great master's rendering of a man of Sir Archibald Campbell's character; there is, in particular, in the pose of the hands, an affectation for which the painter, and not the soldier, must be held responsible. The picture is, however, a fine decorative work with a pleasing scheme of color."—*Burlington Gazette*, Vol. I, No. II, May, 1903, p. 45.

Sir Herbert Maxwell: "Romney", 1902, p. 172.

"Another of Romney's virile studies of men is the portrait of Lieut. General Sir Archibald Campbell, K.B., Governor and Commander-in-Chief on the coast of Coromandel, East Indies."—A. B. Chamberlain: "Romney," 1910, p. 333.

By order of the Executors of the late THATCHER M. ADAMS, *New York.*

DIRK VAN SANTVOORD

DUTCH: SEVENTEENTH CENTURY

155—*PORTRAIT OF A DUTCH GENTLEMAN*

(Panel)

Height, 45 $\frac{3}{4}$ inches; width, 33 $\frac{1}{4}$ inches

THREE-QUARTER length figure of a dignified man of aristocratic appearance, who stands facing the spectator and toward the right, his weight borne upon his right foot, the left leg slightly advanced. He is of olive complexion, slightly warmed by pinkish color, and his brown eyes express a poise of spirit according with the easy command and repose of his bearing. His dark brown hair nearly reaches his shoulders, after the fashion of the time, and he wears an upturned moustache and a small chin tuft. He is in olive-brown apparel with rich golden embroideries, and broad white lace collar and deep white lace cuffs. Neutral background in dark tones.

By order of the Executors of the late THATCHER M. ADAMS, New York.

? Tilly Kettle, imitating the 1760 Reynolds
at Cleveland

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

156—*PORTRAIT OF THE MISSES PAINE*

Height, 59 inches; width, 53 inches

Two small, full-length figures, walking in a landscape. The elder girl in a white muslin dress, with gilt-edged red sash, an ample blue mantle trimmed with ermine, pink shoes. Her right hand is extended toward a pet squirrel, seated on its haunches on the ground and munching a nut. She leads slowly toward the left in front of a large stone pedestal seen under spreading trees. More to the right is her younger sister, who wears a long pink dress, which is low cut and has a white insertion at the neck and elbows; a black velvet bow in her hair. Black shoes, with gold buckles.

Miss Paine and Miss Polly Paine were the daughters of James Paine, the famous architect (1774-1829). As children, they lived near Chertsey. They appear to have posed for this picture, under the name of Payne in 1758-1759, according to the diary of Sir Joshua. A sale of Paine's pictures, casts and books was held by Christie's on March 12, 1830. This painting was acquired in Yorkshire about 1836 by John Craven, and was valued, among others bought at the same time, at 400 guineas. It is called in old catalogues "Ladies De Grey and Grantham." Sold out of Craven's possession at Foster's, July 5, 1865, to Mrs. Nosedá, it was by her sold on April 30, 1866, to Henry Graves & Co. Then it passed to Colonel Corbett, out of whose collection it was sold at Christie's on March 2, 1872, No. 71. Again it was sold March 1, 1873, No. 79, to Agnew. Eventually, in 1908, it was sold again by Messrs. T. Agnew & Sons to Mr. Thatcher M. Adams, in 1908.

Engraved by R. B. Parkes for "Sir J. Reynolds," 1866; 6 in. by 5 $\frac{3}{8}$ in.

The elder girl sat alone, with a squirrel in her arms, to Reynolds in Dec., 1757, for a canvas that came to this country in the course of time.

In March, 1758, the two sisters again sat to Reynolds, but for a different painting. Again they posed, together with their mother, for the canvas exhibited at Huddersfield, 1883, No. 24, under the title of "Ladies Playing on a Spinnet; Mrs. Paine and Daughters;" it appeared again at Leeds, 1868, No. 1057. It was engraved by R. Josey in 1878. It was seen again at the Royal Academy, 1908, No. 147, as "The Portraits of the Misses Paine." For, in the meantime,

[Continued

John E. Alexander, New York 1900
Mr. Coll. Tucker, New York



[No. 156—*Continued*]

the owner of the picture had had the head of the mother (sitting at the back and wearing a white cap) painted out of the picture. It has since changed hands once more. As a companion to it, was probably painted Reynolds's "Portrait of James Paine and his only Son James," now in the Ashmolean Museum, Oxford ("Summary Catalogue," 1912, p. 154).

The younger girl in this canvas married Tilly Kettle, the artist, about 1777; he died on his way out to Bengal in 1786.

Some of James Paine's "Plans and Elevations" are in the Metropolitan Museum.

"*Gentleman's Magazine*," 1786, p. 1091, and p. 1145.

"*Gentleman's Magazine*," 1789, Vol. II, p. 1153.

Graves and Cronin: "Works of Reynolds," 1899, Vol. II, p. 718.

Armstrong: "Reynolds," 1900, p. 222.

O'Donoghue: "Engraved British Portraits," 1912, Vol. III, p. 398.

Graves: "Century of Loan Exhibitions," Vol. III, p. 1068, Vol. V, p. 2289. ~~1887~~

By order of the Executors of the late THATCHER M. ADAMS, New York.

CORNELIS VAN POELENBURG

DUTCH: 1586—1667

157—*THE GOATHERD*

(On Copper)

Height, 6 $\frac{7}{8}$ inches; length, 8 $\frac{1}{4}$ inches

THE herder of goats appears on the right in the foreground, standing with his back against a high bank and amusing himself with his bagpipe, his dog standing at his feet. He is a complacent peasant, in red and white, with legs bare, and his white herd are seen in various postures in front of him—in a brown earthen road and on a low bank bordering it. High on the left a huge hillside mounts before a sky tinged with hues of sunset. On its distant slopes, buildings and figures may be discerned, and at the extreme left of the foreground is a waterfall.

From the collection of the late H. B. DICK, New York.

JOHN (OLD) CROME

BRITISH: 1769—1821

158—*WOODED LANDSCAPE*

(Panel) *

Height, 9¼ inches; length, 11¼ inches

ON the right, in the foreground, a dark green hillside rises boldly to a zigzag rail fence, which bounds a dense and dark wood; in its depths the wood is greenish, while the trees on its edges show autumn foliage, and their tops wave before a lightly clouded sky which is tinged with delicate sunset tones. Through the centre of the composition runs an open way with a clear vista to the horizon, and in it a woman and a little girl are walking. At their left, a brown and green outpost of the wood.

Purchased from Arthur Tooth & Sons, New York.

From the collection of the late H. B. DICK, New York.

UNKNOWN MASTER

OF THE

FIFTEENTH CENTURY

159—*MADONNA AND CHILD, WITH ANGELS*

(Panel)

Height, 15½ inches; width, 11½ inches

ON a gold ground the Madonna is depicted in robes of green and deep crimson, with gold ornamentation. A shoulder-scarf enfolds her head as a cowl or mantilla. Above this an illuminated scroll appears as a crown held by two angels, the angels clad in colors similar to those of the Mother's robes. The Mother is seen at half-length, standing, right hand at her breast, and holding in her left arm the Child, who is in red and gold. He holds a scroll on his knee, and raises one hand before the Mother's breast in blessing. Inscriptions appear over the shoulders of both Mother and Child, and above the wings of the angels. Obtained from one of the Coptic churches of Cairo.

From the collection of the late H. B. DICK, New York.

SCHOOL OF REMBRANDT

160—*CHRIST BEFORE THE JUDGMENT SEAT*

(Wood)

Height, 15½ inches; width, 13 inches

CHRIST, bound and surrounded by soldiers, stands waiting to be judged. On the left, Herod is enthroned. Below in the foreground are groups of people, some of whom on the left gesticulate wildly.

Exhibited by the late Henry Sayles on loan in the Boston Museum in May, 1886, and mentioned in the Annual Report of that year, page 32.

From the collection of the late HENRY SAYLES, Boston.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

161—*THE DESCENT FROM THE CROSS*

Height, 14 inches; width, 10¼ inches

SMALL full-length figures. Christ is in the centre, supported by a cherub on the left and a seraph on the right. In the left foreground are two other angels who support the cross; in the right foreground two bear the weight of the column. In the left distance is a view of Jerusalem.

Bought in Bologna by the late Mr. Adams, with an attribution to Federigo Baroccio (1526-1612), the Umbrian follower of Raphael and Correggio. Painted under Northern influence.

By order of the Executors of the late THATCHER M. ADAMS, New York.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

162—*ST. ANNE INSTRUCTING THE VIRGIN*

Height, 14 inches; width, 10 $\frac{1}{4}$ inches

ST. ANNE, dressed in blue and wearing a yellow mantle, is seated. The Virgin, turned in profile to the right, stands by the side of her mother and reads the open book held in the lap of St. Anne. Angels in the sky survey the scene.

By order of the Executors of the late THATCHER M. ADAMS, New York.

MARCO D'OGGIONO

(ATTRIBUTED TO)

MILAN: 1470(?)—1530(?)

163—*THE INFANT CHRIST AND ST. JOHN*

Height, 11 $\frac{1}{2}$ inches; length, 16 $\frac{3}{4}$ inches

Two pink curtains are withdrawn to reveal in the centre the Infant Christ, nude and seated on the floor. He embraces the little St. John the Baptist, on the right, who holds a reed cross.

The main elements of this composition are often met with and trace back to Leonardo da Vinci, as *chef d'école* at Milan. Indeed, so many repetitions and variations of the composition by Leonardo's pupils exist that it is reasonable to suppose that it is founded on a lost picture or drawing from his hand. The most remarkable of these is the "Infant Christ caressing St. John" at Hampton Court, where it is hung in William III's Presence Chamber. It is No. 64 in E. Law's Catalogue of 1911, and labelled as by Marco d'Oggiono after Leonardo. It is reproduced in Law's "Royal Gallery of Hampton Court," 1898, p. 22, and in W. L. Bourke's "Reproductions of Pictures at Hampton Court Palace," 1909, p. 5. A repetition of the figures in that picture is found, with a different landscape background, in the Ludwig Mond Collection Catalogue, 1910, Vol. II, p. 388. In another repetition, at Naples, the pose of the children is similar, but they are placed upon a curtained bed, and above their heads hovers an emblematic dove. The canvas now before us differs in certain respects from that work, which is its nearest exemplar.

Archivio Storico, Series IV, Vol. V, p. 47.

Mary Logan: "Guide to the Italian Pictures at Hampton Court," written for the Kyrle Society, 1894, p. 36.

By order of the Executors of the late THATCHER M. ADAMS, New York.

SCHOOL OF PARMA

SEVENTEENTH CENTURY

164—*MADONNA AND CHILD*

Height, 18½ inches; width, 15 inches

SMALL, three-quarter length figure of the Virgin in a pink tunic and blue mantle; she has fair hair and gazes up to heaven, towards the right, as she nurses the Infant who sleeps on her lap. Below on the right, at her knee, is the little St. John who clasps his hands in adoration, as he contemplates the Infant.

Purchased by the late Thatcher M. Adams in Bologna.

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ITALIAN SCHOOL

SEVENTEENTH CENTURY

165—*MADONNA AND CHILD*

Height, 36½ inches; width, 28 inches

THE Virgin is seen at three-quarter length, in her traditional robes and with a gauzy headdress. The Infant Christ, on the left, is standing on a pedestal and receives a pectoral cross from the little St. John the Baptist, whose reed cross, with a scroll, leans against his left shoulder. The three figures are seen through a casement.

Bought in Bologna by the late owner.

By order of the Executors of the late THATCHER M. ADAMS, New York.



CANALETTO
(ANTONIO CANALE)

ITALIAN SCHOOL: 1697—1768

166—*PIAZZA OF VENICE FROM SAN MARCO*

Height, 28 inches; length, 44 inches

A VIEW of the famous square in front of the Basilica of San Marco at Venice, which shows on the left a part of the Campanile and the adjoining Loggia of Sansovino, now in utter ruins.

Property of a Private Owner.

GIOVANNI ANTONIO CANALETTO

VENETIAN: 1697—1768

167—*VIEW ON THE GRAND CANAL, VENICE*

Height, 40 inches; length, 55 inches

SEEN from the Riva degli Schiavoni. In the right foreground is the Molo, with the granite column of St. Theodore standing on the crocodile. The view includes a portion of the Piazzetta and the Zecca. Shipping and gondolas on the placid waters to the left, with a distant view of the Dogana and the Church of Santa Maria della Salute. Blue sky.

By order of the Executors of the late THATCHER M. ADAMS, New York.



JUSEPE DE RIBERA

(ATTRIBUTED TO)

SPANISH: 1588—1656

168—*CHARITY*

Height, 55½ inches; width, 47 inches

FULL-LENGTH, life-size figures. The principal figure wears a low-cut red robe with yellow mantle. She has dark hair, and looks over her left shoulder at a *putto* who has scrambled on to her shoulder. In the left foreground are two other *putti*; one of them is suckled by Charity.

In a private collection in England until 1910.

In some respects, the treatment recalls the general style of Ribera, who, however, would be unlikely to render this subject and is not known to have ever painted it. Rather does it suggest some unrecognizable painter in the School of Naples, the rulers of which in the early part of the seventeenth century were Spanish. The conception is less wildly extravagant of fancy, and less stern and vigorous in execution, than the violent contrasts of Ribera himself.

By order of the Executors of the late THATCHER M. ADAMS, New York.

SIR EDWIN H. LANDSEER, R.A.

ENGLISH: 1802—1873

169—*ALEXANDER AND DIOGENES*

Height, 44 inches; length, 55 inches

A LARGE bull terrier, with collar, stands proudly toward the left in the foreground. Further back, and in the centre of the composition, is a shaggy-haired terrier in his kennel. Various objects are on the ground in front; they include a lantern, a box of nails, a hammer and an apron. Onions hang at the left side of the kennel. On the right, and in the background, are six other dogs grouped in silent attention.

J. A. Manson: "Landseer," 1902, p. 139, writes of the picture in London, thus:

"Alexander and Diogenes" (Royal Academy, 1848) is one of Landseer's most masterly dog subjects. A shaggy terrier in a tub personates the philoso-

[Continued



[No. 169—*Continued*]

pher, and the imperious King is typified by a domineering white bull terrier. A couple of bloodhounds, steeped in loftiest disdain, represent the goldstick-in-waiting. A greyhound wag retails the latest court scandal to the credulous spaniel courtiers. It is a delicious picture, drawn with verve, and painted with great gusto. Jacob Bell bequeathed it to the British nation, and it now adorns the Tate Gallery."

The clothing of Diogenes (B. C. 412—323) was of the coarsest and his food of the plainest. He laughed at men of letters, musicians and orators. At one time he took up his abode in a tub. In his famous interview with Alexander the Great, the King opened the conversation with the words: "I am Alexander the Great." To this the philosopher answered: "And I am Diogenes the cynic." Alexander then asked him in what way he could render him a service. To this Diogenes replied: "You can stand out of the sunshine." Alexander is said to have been struck with the cynic's self-possession, and so anxious to reprove those of his courtiers who were ridiculing the rudeness of the Greek philosopher, that he went away exclaiming: "If I were not Alexander, I should wish to be Diogenes."

Very little credit is due to this story, but the anecdote is one of the kind that Landseer would eagerly seize upon. Politicians and persons having a lively imagination may see in Alexander the type of a successful bully who has fought his way in the world by physical force, and has a sovereign contempt for moral influence. His motto is "*Vi et Armis*," and he is ready

"To fight his battles o'er again
And thrice to slay the slain."

A. Graves: "Works of Landseer," p. 28, claims that Alfred Harral executed his engraving of this composition—it was also engraved by Thomas Landseer in 1852 and by C. C. Hollyer, in a small plate, in 1873—from the painting now in the National Gallery of British Art. The present canvas was bought by Mr. Adams from S. T. Smith & Sons, of London, who claimed that this was rather the smaller canvas as well as the original from which Harral had made his engraving.

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MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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AND THEIR WORKS**

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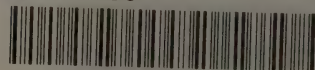
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Watercolors

No.	Artist	Title	Buyer	Price
1.	Boughton, G. H.	"Rip Van Winkle" (13¼x9¼), T. Russell		\$40
2.	Jiminez, L.	"The Reader" (13¼x9), Arlington Galleries		75
3.	Herter, Albert, Hebard	"Cleopatra" (12x9), J.		50
4.	Boughton, G. H.	"Ichabod" (13½x17), Arlington Galleries		75
5.	Smith, F. Hopkinson, Agt.	"Venice" (13½x17), Bernet, Agt.		190
6.	Moran, Thomas, C. M. Tice	"Venice" (14½x24½),		160
7.	Richards, W. T., Ferargil Galleries	"Rocky Coast" (16x25),		160
8.	Van Elten, K., R. O. Hayward	"Landscape and figures" (18½x30½),		210

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9.	Cederstrom, T., Knoedler & Co.	"A Tight Cork" (9¼x7),		160
10.	Baker, W. Bliss,	"Winding Stream" (9x12), W. Smedback		70
11.	Richet, L., (panel) (7½x10½), F. M. Whitehouse	"Landscape With Pool"		100
12.	Weiss, Jose, (panel) (10x15), Robert A. Hayward	"Landscape"		140
13.	Hunt, W. M., (12¾x14), C. Bihernmah	"An Angel of San Remo"		100
14.	Plassan, A. E., (10¾x9¾), A. A. Healey	"Parental Pride" (panel)		130
15.	Stevens, Alfred, (11¼x8½), Scott & Fowles	"Figure in Sunshine"		450
16.	Ferguson, H. A., (15x12¾), T. E. Hotchkiss	"Church Interior"		80
17.	Verestchagin, V., (oval) (14¼x12¼), Herman Lowenstein	"Portrait—Russian Girl"		300
18.	Cameron, D. Y., Scott & Fowles	"Loch Linnhe" (16x13),		540
19.	Tilton, J. R., James Brice	"Venice" (panel) (11x18½),		80
20.	Boudin, Agt.	"Le Havre" (9¼x13), Bernet,		650
21.	Cameron, D. Y., (panel) (13x16), Bernet, Agt.	"Broad Harbor View"		500
22.	Latouche, L., (15x15½), Bernet, Agt.	"Marine With Figures"		160
23.	Monticelli, Seaman, Agt.	"The Wise Men" (15x18),		500

A. B. Emmons' Collection

24.	Monet, Durand-Ruel	"Maison et Canards" (21½x25½),		6,100
25.	Monet, (28¾), R. M. Lorenz, Agt.	"Automne Sur La Seine" (21¼x28¾),		9,000
26.	Monet, (39¼), Durand-Ruel	"La Debacle—A Vetheuil" (23¾x39¼),		10,900
27.	Monet, (31¼x23¼), Durand-Ruel	"Sentier Dans L'ile St. Martin"		7,000
28.	Monet, (28¾x23¾), Knoedler & Co.	"Sentier Dans L'ile St. Martin"		5,700
29.	Monet, (23½x28¾), Durand-Ruel	"Le Matin, Temps Brumeux"		3,500
30.	Monet, (23½x28¾), Knoedler & Co.	"Falaise Aux Petites Dalles"		6,000
31.	Monet, (25½x32), Durand-Ruel	"Champ de Coquelicots—Giverny"		10,700
32.	Monet, (25½x36½), Durand-Ruel	"Champ D'Avoine" (25½x36½),		7,300
33.	Monet, (25½x39¼), Knoedler & Co.	"La Tamise, Waterloo Bridge"		13,000
34.	Monet, (25½x39¼), Seaman, Agt.	"La Tamise Effet De Soleil—Waterloo Bridge"		7,700
35.	Monet, (28¾x39½), E. R. Campbell	"La Tamise—Charing Cross"		9,000
36.	Monet, (36½), Knoedler & Co.	"La Tamise—Le Parlement" (32x36½),		14,100
37.	Monet, (28¾x36½), Seaman, Agt.	"Le Soleil Dans Le Brouillard"		8,100
38.	Monet, (36½x35), Scott & Fowles	"Les Nymphes—Paysage D'Eau"		8,500
39.	Monet, (32), Durand-Ruel	"Venise—Palais Da Mula" (24½x32),		6,300
40.	Monet, (39¼), A. A. Healey	"Venise—Palais Ducal" (32x39¼),		9,100
41.	Monet, (36½), Knoedler & Co.	"Venise—Palais Ducal" (25½x36½),		6,900
42.	Monet, (32), Durand-Ruel	"Venise—Le Palais Dario" (26x32),		5,800

43.	Renoir, (21¾), Durand-Ruel	"Le Toirville" (21¾),		3,900
44.	Renoir, (25½), Durand-Ruel	"La Seine Argenteuil" (21¼x25½),		11,100
45.	Renoir, (25½), Durand-Ruel	"Canotiers Sur La Seine" (21x25½),		7,600
46.	Renoir, (32x25¾), Durand-Ruel	"Dans La Prairie" (32x25¾),		28,000
47.	Renoir, (39½), Knoedler & Co.	"Canotiers a Chaton" (13¼x39½),		27,000
48.	Monet, (26x32½), Durand-Ruel	"Printemps" (26x32½),		3,500
49.	Monet, (23½x32), Durand-Ruel	"Bords De La Seine Verdnoi" (23½x32),		5,300
50.	Monet, (39¾x25¾), Knoedler & Co.	"Peupliers En Automne—Giverny" (39¾x25¾),		6,000
51.	Renoir, (28¾x21¼), Scott & Fowles	"emme et Enfant" (28¾x21¼),		16,000
52.	Renoir, (25½x21), Durand-Ruel	"Jeune Femme Assise" (25½x21),		7,500
53.	Renoir, (21¾), Durand-Ruel	"Les Deux Sœurs" (18¼x21¾),		7,000
54.	Renoir, (18¼x15), Scott & Fowles	"Femme A L'Ombrelle" (18¼x15),		6,200
55.	Sisley, (21¼x29), A. A. Healey	"Inondations A Moret" (21¼x29),		6,300
56.	Pissarro, Agt. Lorenz, Agt.	"Pommiers en Fleurs—Tamps Gris" (23¾x29),		3,700
57.	Degas, (pastel) (29¼x30), Durand-Ruel	"Femme Sortant Du Bain" (pastel) (29¼x30),		6,700
58.	Degas, (pastel) (33½x23½), C. H. Hawes	"Danseuses Roses" (pastel) (33½x23½),		6,800
59.	Monet, (35x36¼), Durand-Ruel	"Matinee Sur La Seine" (35x36¼),		10,000
60.	Monet, (39½), Knoedler & Co.	"La Tamise A Londres" (29x39½),		7,000
61.	Monet, (40), Brenet, Agt.	"La Tamise A Londres" (25¾x40),		7,200
62.	Monet, (28¾x41¾), J. B. Torres	"Les Nymphes—Paysage D'Eau" (28¾x41¾),		7,100
63.	Monet, (26x32), Durand-Ruel	"Bois D'Oliviers—Bordighera" (26x32),		6,000
64.	Manet, (22x13¼), Lorenz, Agt.	"Femme Decolletee" (pastel) (22x13¼),		4,500
65.	Manet, (36¼x22), Durand-Ruel	"Devant La Psyche" (36¼x22),		12,400
66.	Manet, (21¾x13¾), Durand-Ruel	"Portrait D'Homme" (pastel) (21¾x13¾),		1,600
67.	Harnignies, (12x17¼), Scott & Fowles	"Boat, Stream and Shore" (12x17¼),		350
68.	De Back, T., (panel) (10¾x21¼), Bernet, Agt.	"Pool and Distant Church" (panel) (10¾x21¼),		325
69.	Wilev, F. J., (17x21), Bernet, Agt.	"Landscape With Figures" (17x21),		150
70.	Henner, (22x15), Holland Galleries	"Tete De Femme" (22x15),		1,250
71.	Jacquet, W. Burnett	"Amateur Artist" (29x23),		210
72.	Michel, (17½x23¾), T. E. Hotchkiss	"Landscape" (17½x23¾),		225
73.	Munger, G., (17¾x25¾), Arlington Galleries	"On the Seine" (17¾x25¾),		210
74.	Roelofs, W., (17½x25½), Leroy Ireland	"Landscape and Cattle" (17½x25½),		175
75.	Didier, J., (18¾x27¾), T. E. Hotchkiss	"Landscape and Cattle—Roman Campagna" (18¾x27¾),		50
76.	Bisschop, C., (21¼x27), Henry Schultheis	"Saying Grace" (21¼x27),		250
77.	Coleman, C. C., (21x31½), R. Hyman	"Studio Interior—Still Life" (21x31½),		100
78.	Loiseau, G., (26x32), Durand-Ruel	"Les Bords De L'Eure Le Matin" (26x32),		300
79.	Worms, J., (23x31), M. Tannenbaum	"Spanish Dancers" (23x31),		1,000
80.	Maufray, (26x32), Bernet, Agt.	"Coin De Plage. Finan" (26x32),		500
81.	Cole, L. F., (24½x36¼), Jas. Brice	"Venice (After Ziem)" (24½x36¼),		150
82.	Munger, G., (24x33¼), Commodore Art Gallery	"The Two Brothers—Forest of Fontainebleu" (24x33¼),		210
83.	Moran, Thos., (22x37), T. E. Hotchkiss	"Venice" (22x37),		200
84.	Verhoeckhoven, (35x31), L. Berryman	"The Dead Lamb" (35x31),		625
85.	Hereau, J., (26¾x36¾), O. Belschein	"Farm Workers Resting" (26¾x36¾),		130
86.	Munger, G., (26x36¼), J. Laughlin	"Woods at Chevy Chase, Washington" (26x36¼),		160
87.	Robbins, L. L., (43¾x25), Dudensing Gallery	"Portrait of a Lady" (43¾x25),		70
88.	Ames, Jos., (28¼x44), F. D. Finlay	"The Marshes" (28¼x44),		170
89.	Thaulow, (29x46), O. Belschein	"La Seine En Novembre" (29x46),		525
90.	Wilev, F. J., (30x40), M. Wilson	"Woodland Landscape—Sunshine & Shadow" (30x40),		170

No.	Artist	Title	Buyer	Sale Price
91.	Decamps, "The Hunter" (Gouache Drawing) (7½x5), L. Bergman.....			\$95
92.	Barye, "The Lioness's Victim" (Drawing) (7¾x10¾), Knoedler & Co.....			120
93.	Millet, J. F., "Blind Tobias" (Two Charcoal Drawings) (7¼x9), Knoedler & Co.			410
94.	Couture, T., "Portrait of a Man" (Crayon Drawing) (14¼x11¼), Knoedler & Co.			50
95.	Von Bremen, Meyer, "Blindman's Buff" (Watercolor) (7x5), Seaman, Agt.....			160
96.	Homer, Winslow, "Girl in Garden" (Watercolor) (6½x8½), E. & A. Milch			420
97.	Detaille, J., "Prussian Soldiers" (Watercolor) (12½x9½), Dr. R. Abbe.....			660
98.	Cameron, D. Y., "Study of Mountains" (Panel) 6½x9¾, Bernet, Agt.....			400
99.	Fantini-Latour, "Pastoral: A Sketch" (7¼x9¼), A. A. Healey.....			800
100.	De Bock, T., "Landscape With Pool" (Panel) (9¼x14¼), A. A. Healey.....			400
101.	Pasini, "Moors at Entrance of Mosque" (9½x15¾), Joseph Gerlay.....			1,000
102.	Fauvelet, J., "A Game of Cards" (6¼x8½), L. Bergman			100
103.	Schreyer, "Wallachian Post Station" (Panel) (8¼x6¼), S. S. Laird.....			1,400
104.	Knaus, L., "The City Girl" (Panel) (10x7½), Mrs. M. Dodge.....			1,350
105.	Monticelli, "Dans Le Jardin" (Panel) (8¾x5¾), J. F. Kraushaar.....			1,100
106.	Hunt, W. M., "Out in the Cold" (12½x14½), T. B. Cooper.....			180
107.	Cameron, D. Y., "Mountains" (Panel) (13x16), Ralston Galleries.....			340
108.	L'hermitte, L., "Landscape with Shepherd" (Pastel) (13¼x17¼), R. A. Hayward			900
109.	Harpignies, H., "Landscape" (Watercolor) (6¾x10¼), J. Siegbert.....			160
110.	Vedder, Elihu, "Conspiracy or Confidences" (15¾x10¼), L. Bergman.....			150
111.	Babcock, W. P., "At the Mirror" (17¾x13), L. Bergman			90
112.	Cameron, D. Y., "Ben Ledi: Sunset" (13x16), J. F. Kraushaar			300
113.	Munger, G., "Forest of Fontainebleau" (Panel) (15x18), Joseph Gerlay.....			310
114.	Ribot, "The Young Cellarer" (18x14¾), H. B. Schwab			160
115.	Israels, J., "In the Gloaming" (Panel) (18x14¾), H. B. Schwab.....			2,150
116.	Maris, Willem, "Ducks" (14x10), Scott & Fowles			1,100
117.	Madrazo, "Unmasked" (Panel) (29x16¼), Knoedler & Co.....			375
118.	Metcalf, W. L., "Moonlight" (26x29), E. & A. Milch.....			1,550
119.	Murphy, J. Francis, "September Afternoon" (14x19), Henry Schultheis....			5,100
120.	Sargent, John S., "Sketch of a Laborer" (30½x25), Mrs. D. Olcott.....			2,600
121.	Inness, G., "Summer Landscape with Figures" (10x14), O. L. Halsey.....			1,400
122.	Rico, "Fishing Party: River Seine" (15x22¼), M. O. Noom.....			550
123.	L'hermitte, "Shepherd and Flock" (Pastel) (20x23), Howard Young.....			1,150

124.	Maris, Willem, "Three Trees and Ducks" (16¼x12¾), J. F. Kraushaar.....	1,400
125.	Harpignies, "Landscape at Sunset" (25¼x23), O. L. Halsey.....	4,200
126.	Courblet, G., "Bords Du Doubs: Effet D'Automne" (32x26), Knoedler & Co.	2,000
127.	Bonington, R. R., "The Turk" (13¼x16¼), Scott & Fowles	500
128.	Decamps, A., "Himself as Others See Him" (12½x15½), J. F. Kraushaar....	525
129.	Diaz, "Femme et L'Amour" (11¼x6¾), Knoedler & Co.....	1,000
130.	Diaz, "An Apotheosis" (Panel) (18¼x10½), Scott & Fowles.....	850
131.	Dupre, Jules, "At Close of Day" (9½x7½), L. Bergman.....	450
132.	Corot, "Landscape" (Panel) (14x10½), Bernet, Agt.....	5,200
133.	Jacque, C. E., "Shepherdess and Flock in Forest" (Panel) (13½x10½), O. L. Halsey	2,600
134.	Daubigny, C. F., "Village on the Oise" (15x26¾), Knoedler & Co.....	9,100
135.	Corot, "Landscape with Cows" (15¾x23¾), Knoedler & Co.....	8,400
136.	Schreyer, "A Wallachian Team" (31¼x59). Taken out of sale.	
137.	Van Marcke, "The Farm and Its Life" (22¼x32¾), H. A. Hatch.....	2,600
138.	Wiley, F. J., "Oak in Autumn" (24x32), Dudensing	160
139.	Clouet, Francois, "A Man with a Red Hat" (Attributed) (12¾x8¾), Bernet, Agt.....	475
140.	English School, "Children Blowing Bubbles" (25x19½), Hotchkiss.....	50
141.	Raeburn, "Portrait of R. A. Ironside" (30x25), Bernet, Agt.....	3,500
142.	Raeburn, "Portrait of Judge Maitland" (29¾x25), Bernet, Agt.....	7,300
143.	Van Mierevelt, M., "Portrait of a Burgomaster" (29x24), F. T. Fleitmann....	1,800
144.	Cuyp, A., "Portrait of a Girl" (42x31), R. O. Hayward	6,000
145.	Reynolds, "Portrait of Master Hare, as 'Infancy'" (29x24), E. C. Jamison....	4,500
146.	Raeburn, "Boy With Cherries" (29x24), Bernet, Agt.....	20,000
147.	Raeburn, "Portrait of Lady Broughton" (35x27), Seaman, Agt.....	15,300
148.	Reynolds, "Portrait of Second Duke of Leinster" (27¾x35), M. H. Goldblatt	1,400
149.	Maes, Nicolas, "Portrait of a Cavalier" (47¾x37), Leo Elwyh.....	4,100
150.	Gainsborough, T., "Portrait of Capt. Thomas Cornwall" (50x40), Seaman, Agt.....	2,100
151.	Reynolds, "Portrait of Francis, Tenth Earl Huntingdon" (50x40), H. B. Schwab	1,200
152.	Lawrence, "Portrait of Master Arbutnot" (53½x39), Seaman, Agt.....	3,100
153.	Romney, "Portrait of Mrs. St. George and Child" (57x43), T. H. Russell....	2,500
154.	Romney, "Portrait of Sir Archibald Campbell" (60x49), Knoedler & Co.....	4,550
155.	Van Santvoord, Dirk, "Portrait of Dutch Gentleman" (Panel) (45¾x33¾), T. V. Cary	275
156.	Reynolds, "Portrait of the Misses Paine" (59x53), Seaman, Agt.....	15,000
157.	Van Poelenburg, C., "The Goatherd" (Copper) (6¾x8¾), R. O. Hayward....	90
158.	Cromae, Old, "Wooded Landscape" (Panel) (9¼x11¼), Seaman, Agt....	450
159.	Unknown, "Madonna and Child, with Angels" (Panel) (15½x11½), T. Brummer	200
160.	School of Rembrandt, "Christ Before Judgment Seat" (Wood) (15½x13), Hotchkiss	90
161.	Italian School, "Descent From the Cross" (14x10¼), Ferargil Gallery....	100
162.	Italian School, "St. Anne Instructing the Virgin" (14x10¼), Hotchkiss	50
163.	D'Oggiono, Marco, "Infant Christ and St. John" (Attributed) (11½x16¾), Erderheimer	90
164.	School of Bernini, "Madonna and Child"	

The two nights sale by the American Art Association with Mr. Thomas E. Kirby, as auctioneer, in the Plaza Ballroom Thursday and Friday evening of some 169 pictures, all oils, with the exception of some ten water-colors and pastels, and for the most part by the master French Impressionists and the Barbizon masters, from the collections of Messrs. Arthur B. Emmons, of Newport, R. I. (brother-in-law of Mr. Cleveland H. Dodge, the friend and supporter of Wilson), and Joseph H. Flanagan of Boston, and of the late Thatcher M. Adams, and Harris B. Dick of N. Y., and Henry Sayles of Boston, with additions from other estates and private owners—the whole, forming one of the best combination picture sales in many years, was a success, as had been anticipated from the high standard of the works included, and their superior average quality and undoubted authenticity.

Owing to the disorganization which still prevails in the printing rooms, following the recent printers' strike the ART NEWS is prevented by the necessity of going to press earlier than in normal times, from giving the record of last night's second and concluding session, today, and the total of the entire sale. These will be given, with comments, next week.

The first session Thursday evening brought a total of \$376,125, for the 90 pictures sold, and all records for Impressionist pictures were "smashed to smithereens," although the buyers announced, outside of the three dealers' houses of Durand Ruel Scott and Fowles, and Knoedler & Co. were comparatively few, among them Mr. A. A. Healey, who bought for the Brooklyn Museum. The Emmons, Monets and Renoirs brought astounding prices, especially the Renoirs, whose "Dans la Prairie" fetched the record price of \$28,000 from Durand-Ruel, the highest of the session, and his "Canotiers a Chaton," the second highest and record figure of \$27,000, from Knoedler & Co. The Monets sold also at high and record figures, the highest "Le Parlement a Londres," for which Knoedler & Co. paid \$14,100. But these prices, whether they were the result of a syndicate buying for Paris, or as Mr. Kirby surmised, in talking with the reporters after the session some of the works went to certain American Museums, notably those of Boston and Minneapolis—were, it must be considered, paid for exceptional examples of painters whose fame has steadily grown every succeeding year since 1880, one of whom, Renoir, recently died with consequent appreciation of the value of his works.

The house of Durand Ruel, which first exploited the French Impressionists thirty and more years ago, and has consistently and persistently continued this exploitation through many earlier adverse years, reaped their reward in full measure, Thursday and Friday evenings and the venerable head of the firm, M. Durand Ruel, now 88 years old, must have had a joyous surprise when he read the cables of the sale's results. The art world owes this aged dealer and his worthy sons, who inheriting his faith and courage of conviction, have carried out and on his teachings and methods, a great debt and hearty and sincere congratulations.

The list of pictures sold Thursday evening, with artists' names, titles sizes, buyers and prices follow:

COMBINATION PICTURE SALE

The second and concluding session of a sale of pictures owned by Mr. Arthur B. Emmons of Newport, R. I., and Joseph F. Flanagan of Boston, and from the estates of Thatcher M. Adams and Harris B. Dick of N. Y., and Henry Sayles of Boston, with additions from several private owners and estates, notably Mrs. E. W. Bass and Mrs. Anna J. Schoelkopf of N. Y., Mrs. Silvie of Oswego, N. Y., a survivor of the Titanic, whose husband was lost on that vessel, (the several examples of Gilbert Munger, her uncle), and the late Albert Spencer, with Mr. Thomas E. Kirby as auctioneer for the American Art Association, held in the Plaza ballroom Thursday evening Jan. 15 last, too late for record in last week's Art News, brought a total of \$165,885 for 78 works, (one cataloged picture, a Schreyer, was withdrawn). This, added to the total of the first session, Jan. 14, or \$376,125, made a grand total of \$542,010 for the 168 pictures sold, a fine result, and a most auspicious opening of the picture auction season.

While the pictures sold at this second session were not as important, as a rule, as those at the first, the ballroom was again crowded, and good prices were realized, save for the early Italians from the Adams' collection, on the whole. The top price of \$20,000 was paid by Otto Bernet, as agent, for Raeburn's well-known "Boy with Cherries," with a good provenance, from the collection of the late Thatcher M. Adams. Other good prices were \$15,300, paid by W. Seaman, as agent, for a Reynolds, "Portrait of Lady Broughton"—a good example, and also from the Adams' collection; \$15,000 also paid by Mr. Seaman, as agent, for another Reynolds—a quaint portrayal of the "Misses Payne"; \$2600, paid by Mrs. Dudley Olcott for a strong single figure work by John S. Sargent, "The Laborer," (Sargent's rarely come up at auction), and \$5100, paid by Mr. Henry Schultheis for a good example of J. Francis Murphy's "September afternoon (14 x 19).

The early English portraits from the Adams' collection attracted most attention. Some of them came to Mr. Adams through the late T. J. Blakeslee, whose client Mr. Adams was for many years. There were more private buyers than for the French Impressionist pictures of Mr. Emmons at the first session, but Knoedler and Co., Scott and Fowles, Howard Young and the Ralston Holland and Arlington Galleries were among the principal dealers buying.

The pictures sold with catalog, numbers, artists, titles, sizes, buyers and price follow:

Thatcher M. Adams Sale

The late Thatcher M. Adams of N. Y., who died last summer, left a collection of early English portraits, which are to be sold by the American Art Association at the Plaza Hotel in January.

Among the best known paintings in the Adams collection, most of which he acquired through the late T. J. Blakeslee, are the following: "Portrait of Capt. Thomas Cornewall, by Thomas Gainsborough, from the Delbury Hall, near Ludlow, Salop, sold by the family at Christies, London, in 1905; "Portrait of Master Arbuthnot," by Sir Thomas Lawrence, from the collection of White Webbs, Engfield, near London; "Portrait of Lady Broughton," by Sir Henry Raeburn; "A Boy with Cherries," by Sir Henry Raeburn, formerly owned by the artist's family and later in the collection of Sir William Cunliffe; portrait of Master Hare, as "Infancy," by Sir Joshua Reynolds, for some time owned by Thomas Hoode Woods, for forty years a partner of Christie, Manson & Woods, and sold at his sale in 1906.

There are also a "Portrait of the Misses Paine," by Sir Joshua Reynolds, sold at Christie's 1830, and eventually owned by Thomas Agnew & Sons, from which firm it was obtained by Mr. Adams; "Portrait of Mrs. St. George and Child," by George Romney, from Headford Castle, where it hung until about 1888, when it came to Mrs. Winn, a granddaughter of Mrs. St. George, and was exhibited at Grafton Galleries "Fair Children" in 1875; "Portrait of Sir Archibald Campbell," of Inverneil, bought from a member of the Campbell family; "Portrait of William Robert, Second Duke of Leinster," by Reynolds, from the collection of Gen. Bulwere of Hevden Hall, and "Portrait of Francis, Tenth Earl of Huntingdon," by Joshua Reynolds, engraved by T. B. Parkes, 1874, formerly in the collection of the Marquis of Hastings at Donington Castle.

Several Dutch masters are also represented in the collection, among them Nicholas Maes with his portrait of "A Cavalier," painted about 1680, being formerly in the collection of the first Marquis of Dufferin, and in the Hudson-Fulton Exhibition, Metropolitan Museum, 1909; a "Portrait of a Girl," by Albert Cuyp, from the collection of Sir Charles Robinson and "Portrait of a Burgomeister," by Mierevelt.

